"The Stock Company from the Actor-Manager's Viewpoint," by John Craig

THE NEW YORK

DRAMATIC MIRROR

MAY 10, 1911

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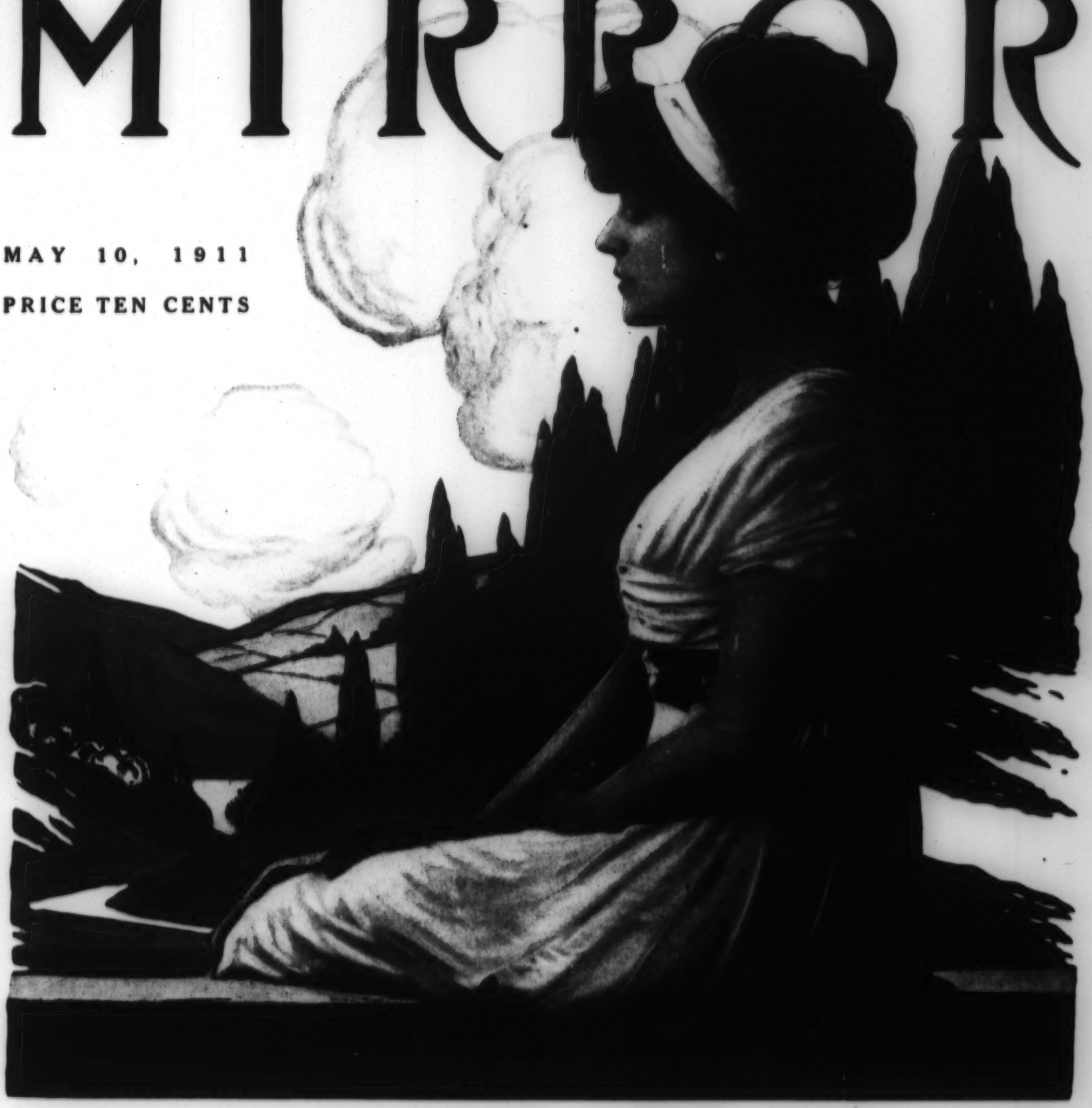

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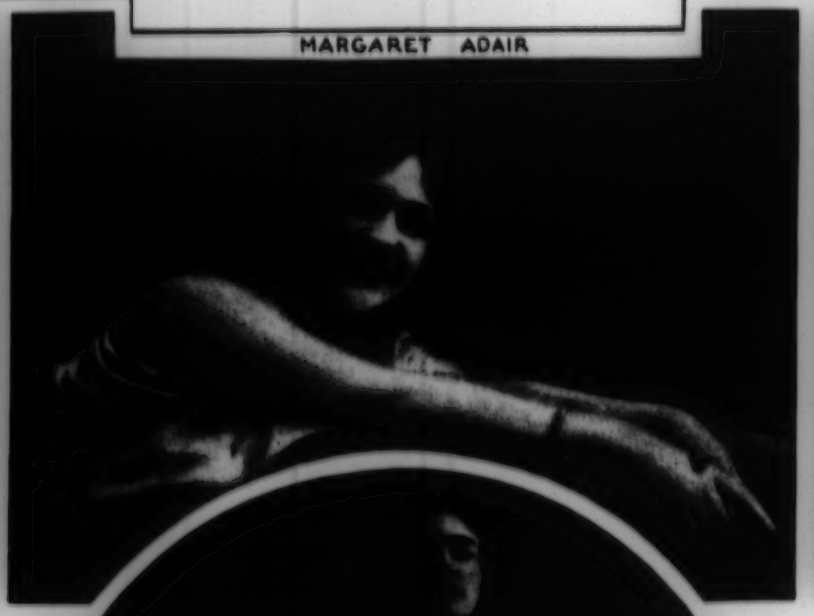

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LILLIAN WIGGINS

JUSTINE JOHNSTONE

SOME OF THE FAVORITES AT THE FOLIES BERGERE

THE DRAMATIC MIRROR COMPANY
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Sayings of an Ancient Master

WHILE there is much in *The Mask*, founded by GORDON CRAIG and now published by other hands at Florence, Italy, that appeals chiefly to persons of absorbingly artistic trend and habit, there is also something in it from time to time that contains suggestions for persons whose notions are more nearly related to the prosaic and the practical.

In the current number of *The Mask*, for instance, is found RICCOBONI'S "Advice to Actors," translated from an old publication, long lost to view, by PIERRE RAMÉS. LUIGI RICCOBONI was celebrated on the stage under the name of LELIO, and was born about 1675. He was the son of a Venetian actor, ANTONIO RICCOBONI, who was the Pantalone in the company of the Duke of Modena in 1670, and who, still in the service of that duke, visited London and acted there in 1679. The first appearance of LUIGI, the son, on the stage was in the part of Innamorato, under the name of FEDERICO. This name was later changed to LELIO, at the instance of the directress of the company, DIANA, wife of GIOVAN BATTISTA CONSTANTINI, as she thought LELIO more "theatrical."

LUIGI RICCOBONI'S efforts marked the decline of the period of the great *improvisatori*, whose work on the stage had no such technical guidance as the dramatist furnishes. Instead of improvised comedies, RICCOBONI introduced the written works of the poets, such as the Sofonisba of TRISSINO, the Edipus of SOPHOCLES, and others. This innovator for a long time met with discouragement in his own country and was in effect rebuffed in Paris when he ventured there with his company, as the Parisians would have no plays by Italians other than those with which they had been familiarized by Italian companies formerly. Yet he persisted in his attempt to re-establish the literary drama and finally had success.

The curious matter to which this leads is RICCOBONI'S advice to actors, which was written in metrical form, he using the same "terza rima" employed by DANTE in his "Divina Commedia." RICCOBONI first recommends study on the part of the would-be actor, "since it is not enough to trust only to natural instinct." He quotes the saying, popular in his day—and apparently applicable most notably to the *improvisatori*—that "only to histrions and comedians was no law given," and asks why? "He who has not studied long and closely by rule," he says, "comports himself, when he comes to act, either too stiffly or in too free and easy a manner. Doubtless there are some who say that on the stage one should imitate real life as closely as possible, and that whoever seeks or desires more than this is a fool. But, on the contrary, they are fools who do not so seek, and who deny that there is anything further or better to be sought. Nature at times jests, and at times fails, in the shaping of a human being. There are those, for instance, who have one leg shorter than the other, one shoulder higher, or who squint or have some other physical defect. Nature has its monsters," and thus Nature cannot be followed consistently.

The next point RICCOBONI enforced is that the actor "should be careful not to have a good conceit of himself, nor flatter himself because there flies about a good report of him, always bearing in mind that it is not enough to please the stupid or a few silly women. Undeserved praise," continues RICCOBONI, "is never stable; and, since one person of good sense is enough to enlighten a hundred, the conceited actor should beware of coming across such a one for his insolent glory, his self-satisfaction and his pride and presumption will then only win for him contempt. It does not need a SOLOMON to judge him, and he will meet only too many who are very well able to sum him up and value him at his right worth."

In subsequent cantos of his advice to actors, RICCOBONI declares that one who seeks to be an actor should have physical attributes that appeal. If he should be crooked or ugly, he should at least have the good sense to select roles that fit him, or beware of parts that would emphasize his shortcomings. The well-shaped actor, this old master says, "is too apt to think that his physical gifts alone are enough to set him above his fellows, but it is useless to be handsome if stupidity lies beneath." The principal thing, he says, is for the actor to adhere to truth. He must not only show technique, "but he must feel what he acts—love, anger, or jealousy. If with his heart he measures his movements, they will of themselves germinate in him and move him to the right action."

Some of RICCOBONI'S further "advice," which cannot be set down here except in essence, would seem to have been written but yesterday, so pregnant is it of truth, even in application to the modern stage. The actor must show nature, yet in an elevated and noble form, "the trivial, which may be becoming enough to the common people, being reserved for the streets or the house. In Comedy one smells at every flower, but Tragedy is a lady to be respected and full of majesty." If an actor finds himself applauded for false actions he must remember that it is a false applause, "and that the glory bestowed by a base people is of little worth." And "the actor should be careful to make himself heard to the most distant spectator, and also to make all his gestures visible, being heedful at the same time not to appear to those close at hand to be shouting and wildly gesticulating." Facial expression is dwelt upon as essential, practice in front of a mirror being advised. The actor, says RICCOBONI, "should seek after the old mimic art, now unknown to us, remembering that those ancient mimics had only gestures and face by which to express everything; and yet the modern actor, with eyes, hands, ears and mouth at his command, seems often unable to express joy or sorrow or any emotion, giving, by his immobility, the impression that Nature sleeps in him."

In another canto, after infinite detail as to other matters, RICCOBONI treats of the value of silences. The actor is advised to invoke ARPOCRATE, "the great ever-silent god." "You think it is so easy to be quiet when you have said your say," he says. "I tell you it is the hardest thing there is, and that as a rule to see you at such moments is enough to drive one mad." Who would imagine that this was written some two hundred years ago?

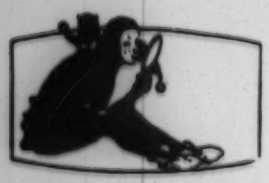
The Psychologic View

A FAMOUS New York newspaper broke into editorial musing last week over the revival of an antique melodrama—though one of the best of its *genre*—on Broadway.

The editorial writer, borrowing his news from some subordinate, perhaps, who had witnessed the play, notes that the villain of the drama was hissed, and thus he concludes that "Broadway's heart, after all, beats true and in unison with the Bowery's." And he concludes that two decades of problem plays and of musical comedies "have not served to harden it or dull its sensibilities. It still throbs responsive to the elemental emotions and can love and hate in the good old-fashioned way."

This would be interesting if veritable. The critic of THE MIRROR who witnessed the revival says that the villain really was hissed, but that the demonstration was in a Pickwickian sense. The actor who played the villain looked at the audience in amazement when sibilantly greeted, and was laughed at as a sequel.

No one should conclude from this revival that the Broadway public is willing to go backward in dramatic taste. No play whose mechanism makes noises can hope in these days to profitably amaze. As some alert and psychologic observer has remarked, the deliberate villain who formerly trod the stage and made his way through gore—or its equivalent in unhappiness—in books has developed in these days into a mere "unsympathetic character." He is now regarded not as an overt scoundrel, but as a pitiable victim of fate whose predisposition springs partly from heredity and partly from environment.



THE USHER

JOHN W. HANNA, a pioneer manager of Seattle, Wash., has been telling a good story of the original visit of Sarah Bernhardt to that town, many years ago, when Seattle was a village.

Bernhardt was then managed by Henry E. Abbey, and Mr. Hanna went out to meet them on the old Seattle, Lake Shore and Eastern Railroad, now the Northern Pacific.

In pursuance of the art of "making conversation," the manager regaled Sarah, who then was a venturesome woman, as other tales of the time record, with hair-raising stories of wild animals, principally bear.

The actress insisted upon a bear hunt. It happened that a citizen had won two bear-cubs from the wilds some time before, and that they had been "brought up" tame. But they served.

The bears were taken to the woods at a place convenient for the hunt, and all was made ready. Sarah made up for the bear hunt as carefully as for any role of tragedy. Under her dress she put on a man's varicolored costume such as hunters are fond of wearing in Europe. When she got to the appointed place she dropped off the guise of her sex and strode manfully forth with a rifle on her shoulder. She went to the hunt from Seattle in a coach drawn by six white horses. Mr. Hanna rode with her. The town was invited to see, and champagne was provided for all. The great tragedienne could not hunt Bruin without an audience. She ordered that no expense be spared—and Mr. Hanna vouches for it that none was.

♠

When Sarah had marched bravely a piece into the woods—but not so far that the following crowd could not see— a big brown bear came ambling lazily from among the trees. Sarah fired right quickly. The bear changed his gait and has not been seen since. The same thing happened to another bear.

Sarah had killed no bear, but the two that for a long time before this startling experience had been kept in a native's barn were somewhere to the eastward, making for the Cascade Mountains.

Resident newspaper men—now "prominent citizens"—reaped a harvest, says the Seattle *Times*, which tells the story at great length. The wires were laden with the exploit of the divine Sarah in the forests of Seattle. Readers in European capitals looked up the metropolis of Puget Sound on the map. And when Sarah got back to Paris she had a brochure created with pictures of herself in hunting costume and of the carcasses of many bears.

♠

The Rev. James W. Pedley, Congregationalist, of Toronto, recently said:

The change in the relations of Christian ministers and people with the theatre has been brought about by an upward movement in the character of the modern play, and by the broadening of views on the part of those who once were unequivocally and ignorantly opposed to the theatre. I seldom go to the playhouse myself unless I find an attraction that is of particular interest. But I can quite understand and sympathize with those who take more frequent advantage of their opportunities. No doubt they obtain a great deal of benefit from attending.

Let the preachers—happily growing few in number—who insist that the theatre is the gateway to hell read and ponder.

♠

An interesting session in the sale of the wonderful Hoe collection of books and manuscripts was held last Wednesday evening, when notable items of Shakespeareana were disposed of.

There were four Shakespeare folios, eight of his quartos, and a rare volume of his poems. The folios brought a total of $18,300, as follows: First folio, 1623, $13,000; second, 1632, $1,350; third, $3,200; fourth, $750.

The bidding for the first folio was chiefly between George O. Smith, Bernard Quaritch, Dodd and Livingston, and Dr. A. S. W. Rosenbach. The record price is $18,000, paid at the William C. Van Antwerp sale in London in 1907, by Dr. Rosenbach, who subsequently sold the work to Harry E. Widener of Philadelphia for about $20,000. The present copy is not so good a copy as the Antwerp. Mr. Hoe bought it for about $3000.

Isaac Jaggard and Edward Blount printed the first folio in 1623. It consists of nearly one thousand double column pages, and originally was sold at £1 a copy. It is estimated that the edition numbered 500 copies. It is said that the number of copies in existence exceeds one hundred and eighty, of which one-third are in America.

Only fourteen copies are in what is known as a perfect state, with the portrait by Droeshout, printed, not inlaid, on the title page, and the fly leaf facing it, with all the pages succeeding it, intact and uninjured. J. Pierpont Morgan has one of these perfect copies.

A total of $13,610 was realized by the quartos. The highest prices for these were as follows: Henry the fifth, third edition, 1608, $800, (Smith); King John, second edition, 1611, $2075, (Quaritch); Hamlet, third edition, 1611, $3150, (Smith); Henrie the fourth, fifth edition, 1613, $2500; King Richard the second, fourth edition, 1615, $1810, (Smith), and A Midsommer Nights dreame, second edition, 1600, $2050, (Hill).

The rare, collected edition of "Poems; Written by Wil. Shakespeare, Gent," London, 1640, went to Smith for $2700.

♠

The first folio (1623) edition of Shakespeare has been the basis of most of the "ciphers" of the Baconians, among them that of Ignatius Donnelly, whose vituperative and unceasing assaults upon Shakespeare are remembered as suggestive of a personal grievance.

And Dr. Owens' "cipher," which has led him into the mud of the River Wye, is also based upon this edition.

Most of the mares' nests thus discovered in this volume are reasonably traceable to the peculiar typography of the period.

♠

Though the New York Aldermen did not carry through the proposed ordinance to prevent the use of swearing upon the stage, that question still agitates the "unco' guid" here and there.

These persons forget that there are some very good books, as well as some very good plays—fiction, if you will—in which necessary oaths are set forth.

Apropos of this subject, Shan E. Bullock, the English author, comes forward with some examples of official protest against eliminating damns and the like that are interesting.

Once an editor requested Wilkie Collins to "tone down two damns" in one of his books. "My story is not addressed to young people exclusively," Collins replied, "it is addressed to readers in general. I do not accept young people as the ultimate court of appeal in English literature. . . . They will find damn where damn ought to be in the pages of both Scott and Dickens—writers considered immaculate in the matter of propriety. In short, I am damned if I take out damn!"

♠

In connection with the dejeuner recently held by the Actors' Church Alliance, it is interesting and significant to notice that official representatives of the Protestant, the Roman Catholic, and the Jewish churches sat at the same table between representatives of the stage.

The history of the world hitherto has not recorded a similar cosmopolitan assembly standing for the official concerted action of these various churches.

Up to this time, moreover, such a collection would have been unthinkable. To quote from a letter commenting on the scene, "Imagine the picture: a bishop, a Roman Catholic prelate, a Protestant minister, and a Jewish rabbi officially and harmoniously sandwiched between four actresses!"

♠

At the dejeuner Father Talbot Smith narrated what purported to be a bit of autobiography. It was cast in the form of a dialogue with an old negro mammy who inquired:

"Am you a min'ster?"

"No," replied Father Smith. "I am a priest."

"Am a priest's good's a min'ster?"

"They usually think so."

"Am you's good's ouah Mistah Fleming?"

"Well—is your Mr. Fleming a black man?"

"Ah, dunno. T'ings is so mixed up in dis yeah country dat Gawd A'mighty can't tell who's white an' who's black."

And Father Smith deduced a remark for the moment that one couldn't tell nowadays who's an actor and who's not.

White, N. Y.

SINGING THE SONG "HAREM SCAREM" IN "DOCTOR DE LUXE" AT THE KNICKERBOCKER THEATER

THE STOCK COMPANY FROM THE ACTOR-MANAGER'S VIEWPOINT

By JOHN CRAIG

NO ONE NEED IMAGINE that the pathway of the stock manager is strewn with roses, or that he has only to saunter along leisurely to be assured of fame and wealth. If he be at the same time the leading actor, he will find that, although there are twenty-four hours in the day, there will be many days in which there should be twice that number if he desires to solve every problem that confronts him. It was only a few weeks after I had taken control of the Castle Square Theatre, in the Autumn of 1908, that I discovered this. For several seasons previously I had been leading man there, and I had thought my work hard, but I never realized what it meant, although I had long had my mind set on such a combination, to be actor and manager all in one.

But yet, possibly because of the hard work, and doubtless also because it is pleasant to be one's own task-master (as far as one can be who seeks to please the public), I wouldn't think for a moment of changing my present role of actor-manager for my old role of leading man. The game of life may be exciting, but the game of the stock theatre is doubly so. The outsider, and even the experienced theatrical manager who has knowledge only of combination houses and road tours, may think all that I have to do in selecting a repertory is to look over the list of plays that the agencies announce as "released for stock," and the deed is done. But that is only the beginning. There are the names of several hundred plays staring me in the face, but which of them shall I select? Shall it be a farce, a comedy, a melodrama, a society drama, a tragedy? All of these at certain times have been known to hold the record for a week's business, but who can prophesy what the next turn of the wheel may bring forth? Success or disaster?

My own experience, however, has been utterly unlike the average stock manager's. He has been inclined to be conservative, while I have thrown tradition to the winds. I venture to say, and I do not mean it as a boast, either, but merely as a plain statement of fact, that I established a precedent when I chose a musical comedy for a week's bill in a stock theatre, and later offered a prize for a new play by a college student in the hope that it would last two weeks. The musical comedy, which was The Circus Girl, ran nine weeks to the largest audiences ever gathered at the Castle Square, and the new prize play, which is The End of the Bridge, is outstripping even that record.

I have been confident for some time that the stock theatre will regain the prestige that it had a generation and more ago, and that it is to be something more than a mere place of popular amusement. It was with that confidence that I have ventured to make several productions of new plays "for the first time on any stage" during the past three seasons, and in each case it has been justified. The actor-manager of a resident company will, I am sure, come to hold an important position in his profession and in the artistic life of his city as a producer of plays. If my own experience counts for anything, and it certainly will with me, he will not be content to rely upon the successes of the past, but he will try to be a maker of new successes for the future.

I do not mean, of course, that the actor-manager will utterly forsake the plays that have hitherto formed his exclusive repertory. For one thing, Shakespeare is still the one dramatist of all ages upon whom it is safe to rely. During my management of the Castle Square it has become more and more apparent to me that the public wants Shakespeare. Each of my successive Shakespearean productions has proved his power. When I gave Hamlet over a year ago for the first time, it was with fear and trembling that I awaited the verdict. I had been told that the public does not want Shakespeare, and from more than one direction I heard reflections upon my judgment and remarks about my foolhardiness in tempting fate with a Shakespeare tragedy. Yet the theatre was crowded to the doors, and the same success has been the reward of the other Shakespeare productions that have followed Hamlet at regular intervals.

The sum of the whole problem of the actor-manager who is at the head of his own company is that he must not be content with things as they are. He must live for the future as well as in the present. He must realize that he has a large public to serve, and that he can extend his influence by enlarging his repertory. My own especial belief is that it is with new plays that he stands his greatest chance, and that the more daring he is, the more successful he will be. It is by means of novelty and innovation that I have been able to widen the appeal of the Castle Square Theatre, and to bring to it large numbers of people who heretofore have looked upon a stock house and popular prices as things to be avoided. In fact, those self-same "popular prices" have been a bugaboo that have scared away as many people as they have attracted. They cannot be changed, and I do not know as I would want to change them if an increase were feasible. Certainly the Boston theatregoing public, at least, has been learning gradually but emphatically that the quality of stock productions is not to be measured by the scale of box-office charges.

While by no means abandoning the usual repertory of standard successes that have made their mark elsewhere in and out of New York, the production of new plays will henceforth be my aim. It is with them that the stock manager can make his theatre of national as well as of local reputation.

JOHN CRAIG

FRANK KEENAN'S DAUGHTER MARRIED.

The news of the marriage of Frances Fontaine Keenan, Frank Keenan's daughter, to Lieutenant Frank Anderson Sloan, which was performed by Mgr. Lavelle of St. Patrick's Cathedral, Oct. 24, 1910, has just become public. They are both twenty-one years of age. The young couple had hoped to keep their marriage secret till June, when Lieutenant Sloan expected to return East from Fort D. A. Russell, Cheyenne, Wyo., but the impossibility of his return on account of the Mexican troubles prevented further secrecy. Mrs. Sloan, accompanied by her father and mother, have gone on to San Antonio to meet Lieutenant Sloan. Frances Keenan has been on the stage, appearing with Sydney Drew in the vaudeville sketch, Billy's Tombstones, in 1908, with the Belasco Stock company, Washington, D. C., in 1908, and with her sister Hilda in The Matinee Maids, a musical vaudeville act, in 1910.

THE MATINEE GIRL

SARAH BERNHARDT'S instructor in English, looking with the wide eyes of a Columbus upon the wonders of this New World, exclaimed: "Whatever Americans do they do well." This exclamation applies to the Folies Bergere, dedicated on West Forty-sixth Street in the closing hours of April by the amusement seekers of the metropolis.

The Folies Bergere is a European institution that out-Europes Europe. It is a cross between a music hall and a restaurant. The music hall, unlike its European models, is clean and handsome. The restaurant is a model of good catering.

If one enters the theatre at any hour he is impressed by the size yet intimacy of its proportions, the elegance of the gray toned woods and the pale rose silk draperies. If he arrives about eight or between six and eight or after eleven he is amazed by an illusion of a free lunch counter.

When he has blinked away the fancy of a free lunch counter, before which sit women with hundred dollar aigrettes in their hair and men whose synonym is millions, he discovers that the lunch counter is a row of small tables covered with damask and cluny lace over rose silk, and that the men and women sitting behind it are toying with terrapin instead of bolting ham sandwiches, and drinking champagne instead of beer.

Joining them, he, too, presently mingles his food with his amusement. He masticates lobster a la Newburgh, while he digests the methods and charms of Jeannette De Anver, the French Eva Tanguay, who is dancing, coquetting and singing close to the footlights. He enjoys strawberries and the dissolving pictures of the beautiful woman on the stage at the same time. And that he pays equal attention to his Roquefort and the living pictures that seem to burst from the wall above his head, when he shifts his chair at an angle which gives a less direct view of the stage, is no reflection upon the charm of those pictures.

"Wherever you look you are entertained" is a not too aspiring motto for the novel playhouse where the "tired business man" can take his family for dinner at six, see a whirlwind of dancers and hear jokes and music until eleven, then without stirring his comfortable self, order an after theatre supper, and eat it to the amusing accompaniment of more songs and quips and dances.

Or if the tired business man has been dragged to a thoughtful play when he didn't want to think, he can forget the fag of his unwilling effort in an after theatre supper at the Folies.

It is a novelty in a community where novelty is more welcome than anywhere else in the world, and it is gratifying to know that credit for most of the taste displayed in the decorations of the house and staging the four-part entertainment belongs to a woman, that woman known to the play world as "Jesse Lasky's clever sister," who, with no interest more sordid than that of pride in and affection for her brother, directed the major part of the work which has resulted in the "new place to go" in New York.

If the stage, as sad eyed philosophers tell us, is going to the dogs, it must have belonged to screech owls in the good old time when Sims wrote The Lights o' London. The old melodrama, which Mr. Brady has so skillfully revived, was written so plainly that a child who was in the infant class could understand it. That, viewed from one standpoint, might be a distinct advantage. But the sophisticated folk who fill the houses to see this elemental play laugh at its childlike candor. When Charles Richman, whose fellow conspirator has in his presence informed the judge of his guilt, turns as Geoffrey Armytage an ingenuous face to the audience and exclaims: "Then he has betrayed me!" the audience laughs aloud at the axiom.

The audience's kindly but critical reception of the old Gillette plays, venerable successes whose joints creaked as do those of persons who bear the burden of years and of rheumatism, showed that we have passed far beyond the point of the wholly self-explanatory melodramas. Average audiences can supply the thought cement between the bricks of action and dialogue. Frank Keenan's sardonic query: "Must we give them a map?" was answered by the good-natured laughter at the simple Lights o' London.

You mustn't.

They are saying head-turning things in the region round about Manhattan about Effingham Pinto in the title-role of the sketch Tonio. Again, as in The Climax, Mr. Pinto is playing an emotional role, for there are emotional male roles. He, as in The Climax, dawdles at a piano, and as in that gemlike little drama, loses the girl he loves. At least, he loses her for a time, for the primitive woman in her is infatuated with an acrobat. Muscle defeats music. Tonio undertakes to convince her that he possesses both by offering to appear with the acrobat. He falls and is nearly killed, when the woman of volatile emotions, his wife, swinging round the emotional arc, arrives on his breast, where the curtain leaves her.

EDNA BLANCHE SHOWALTER

Edna Blanche Showalter, who is pictured on this page, is to be the first prima donna to sing the title-role of Puccini's Grand Opera, The Girl of the Golden West, in English.

Miss Showalter made her operatic debut in the title-role of Paoletta, at the Cincinnati production of that opera last September. During the season just closing she has appeared as soloist on tour with the New York Symphony Orchestra, and in Walter Damrosch's production of Pierne's The Children at Bethlehem. In her concert appearances in leading cities, Miss Showalter has created enthusiasm. Her voice is a golden lyric, of exquisite quality, and of wonderful range. She sings high F above high C with ease and brilliance.

Mr. Savage has engaged her for ninety performances of the role of Minnie in The Girl of the Golden West, which will include a New York run. The season opens in October or November of this year.

Miss Showalter, who is to undertake what Puccini is said to have asserted could not be done, and then denied that he said it, the proper rendering of his music by an American voice, in The Girl of the Golden West, was born in Illinois twenty-two years ago. This fact, which some carping, dome-surmounted lawyer might class as immaterial, has significance because it called into action the diplomacy of that diplomatic financier, George W. Perkins.

Last week Miss Showalter was an artist-guest at the annual banquet of the Illinois Society, where finance was represented by a roll-call, including the names of Gary, Deering, Munsey, Greenhut, and Perkins. Mr. Perkins, who is the president of the Illinois Society, introducing Miss Showalter, said: "Here is one of our fairest. She was born in Jacksonville, Ill., in the year eighteen hundred and ——"

Here Mr. Perkins paused. "Go on. Tell us the year," demanded several voices. "Yes, go right on and give me away," throated Miss Showalter's golden soprano.

Whereupon Mr. Perkins, displaying the tact which had made him a tower invaluable to J. Pierpont Morgan and Company, proceeded: "Miss Showalter was born the same year in which the other ladies present were born." Then he proposed a toast and cheers for "Our Own Girl of the Golden West."

May Irwin, the day after shuffling off the gowns, and especially the shoes, of Mrs. Jim, for this season, took the first train to Irwin Island, in the Thousand Islands, to open her house and prepare for a Summer after her own heart. This is her enthusiastic first bulletin.

"You ought to see our two New Jersey heifer babies and two hundred black Orpington balls of fluff, to say nothing of Peaches." Peaches is a yellow Angora that never walks during the Summer months, because he prefers to ride on Miss Irwin's shoulder.

"Peaches is the only thing I'm ashamed of on the island. He's licked everything but the grindstone. But his appearance shows he got his too. His ears are scalloped. His foreleg is chewed up, and his head looks like a map of the B. and O. Railroad. We are going to rename him Kid Peaches."

William Collier has the pride of the teacher in Mike Donlin. "At any rate," he said to Mike's domesticated teacher, Mabel Hite, "he has what it takes many an actor years to learn, poise. He can stand still on the stage for five minutes, doing nothing, without looking like a fool."

Ralph Herts says he supplies the prop five dollar tip flung at him by his haughty stage won't-be-your mother-in-law in Dr. De Luxe. "The other day she took the five down town and spent it and threw me the change," said Mr. Herz, who retaliated by an injected line of his own, "and it's only a dollar at that."

Mabel Taliaferro writes from Naples: "We saw them dance the tarantelle here last night, and we knew we had seen very poor imitations of it in the United States. The man who said: 'See Naples and die' was a Solomon. Everything is picturesque. Nothing seems real. It hurts to realize how small is our imagination and how weak our anticipation, for everything far excells our greatest dreams."

A medical word has revealed the longest word in captivity, aeropresothermotherapie. It is the name of something often administered on Broadway, the "treatment by hot air."

Rose Stahl likes Chicago, but declares kindly but firmly, that it is a hold-up town. She bases her conviction upon the number of strangely spelt letters received from young women who demand money for impressive toilets in which to seek managers or wardrobes for stock seasons.

The stage-manager of Judy O'Hara would better make his criticisms gently to Helen Langford. Miss Langford has written an article for the newspapers on how to knock out a man who accosts you. She learned the womanly art of self-defense from reading the sporting pages of the newspapers, and has knocked out two men who accosted her while she was taking her before sunrise beauty walk along Riverside Drive.

Record reaches me that a man went to sleep during the performance of a musical comedy in an Iowa town, was left undisturbed and nearly killed by a midnight fumigation to which the management afterward subjected the house. A newspaper of that State made this earnest comment on the adventure:

"What's the use of being created free and equal if a theatre manager charges you admission to see a show that you are not equal to staying awake to see? But to fumigate the house with insect killer after charging you money to put you to sleep is tramping human rights in the dust."

Amelia Summerville, looking as though the Venus de Milo had recovered her long suspended breath and the use of her arms, and garbed herself in a princess frock of white crepe and a big white hat covered with a flat bow of blue velvet, gave what she styled her "baby beauty lecture," at the Professional Woman's League, last week. The address was the initial one of a series which she will give in the large cities. Miss Summerville pressed hard upon that tender professional spot, the public's tendency to exaggerate the age of performers. She told of her encounter with a "well preserved old lady" at a dinner tendered Miss Summerville by the Hungry Club.

"The well preserved old lady followed me into the next room and said in a girlish manner, 'O, Miss Summerville, I do wish you had sung "The Merry Little Mountain Maid." I did like that song so much, and I could have cried when you didn't sing it after dinner to-night. My mother took me to see Adonis, just to hear you sing "That Merry Little Mountain Maid" when I was a little girl.'"

"Over there sits Mrs. Stern, a friend of mine. We are friends, for we have never had a word. She has known me twenty-six years, and she knows how old I am." Every breath in the green-walled League rooms was "bated." Miss Summerville smiled. "But I won't let her tell."

THE MATINEE GIRL.

PLAYS OF THE WEEK

MAJESTIC—AMOR DI PRINCIPE.

Operetta in three acts, by Edmund Eysler, original version in German called Furstenliebe. Produced May 2, by Signor Raimondo Sarnella's Italian Comic Opera company from Palermo.

Natalie	Ines Imbimbo
Stanislaus	G. Farri
Pufferl	Fausto Eleonori
Ewald	Giuseppe Merighi
Kate	Virginia Farri
Chiffon	Elvira Canepa
Lili	Esther Scozzi
Mimi	Augusta Verdi
Fifi	Gilda Beccari
Franz	Ludovico Guidi
The Governor	Silvio Carbone
Mother Superior	Adelina Levia
Countess of Ribord	Maria Colograndе
First Majordomo	Luigi Campeggi
Second Majordomo	Ugo Carrani
First Lady	Miss S. Precerutti
Second Lady	Miss A. Bronzini
Maddalena	Miss E. Galletti
Eva	Miss E. Lancetti
Tecla	Miss E. Gironetti
Sofia	Miss L. Compeggi
A Groom	M. Grillo

We have had numerous operettas from Vienna in an Americanised form, but Amor Di Principe, another Viennese operetta, came through the medium of Italian. In the original German it was called Furstenliebe. The story, like that of all operettas originating in Vienna, concerns princes and princesses who are very much in love. Prince Ewald, fiance of Princess Natalie, goes to Paris sight-seeing. He fails to return, so Natalie sets forth to rescue him. As a waitress in a Parisian hotel she flirts with the prince, and makes an engagement to meet him. She arranges the meeting so that Susan de Ribor, one of his Parisian demi-mondaines, may discover them. Susan goes away in anger, the princess reveals her identity, and the prince is brought to his senses.

The story, it may be seen, is quite conventionally Viennese. The music has all the spirit and melody of the German light opera, and was well sung on the whole by the Italian organization. Ines Imbimbo, a new-comer, both sang and acted delightfully, while Signora Canepa proved herself a better actress than singer. Signor Canepa, who has won considerable commendation for his method of conducting, did invaluable service in keeping order where chaos might have developed from ignorance of lines and lack of rehearsals.

HIS HONOR THE BARBER.

Musical comedy in three acts and seven scenes, book by Edwin Hanaford, music by James Brymm. Produced May 8 by the Southern Enchantment Company.

Raspberry Snow	S. H. Dudley
Mose Lewis	James Burris
Captain Percival Dandelion	Will Grundy
Wellington White	James Lightfoot
Lily White	Elizabeth Hart
Caroline Brown	Ella Anderson
Ella Wheeler Wilson	Alberta Ormes
Babe Johnson	Andrew Tribble
Patrick	The Donkey
The Lion	Will Everly
The Bear	George McClain
The Monkey	John Warren
In her specialties	Aida Overton Walker

The colored musical aggregation known as The Smart Set, after an absence of three years, returned to New York Monday night in a refurbished condition, made much smarter by the addition of Aida Overton Walker. Of story there was scarcely any. Rasberry Snow's two ambitions were to shave the President of the United States and to elope with Lily White. He realized both these ambitions—in his dreams. Everything he did throughout the second act was supposed to be a part of his dream, from which he awoke in disappointment in the third act.

Some of the music is delightful, all of it is pleasing. The chorus work is excellent and the ensemble singing is first rate. Staging and costuming are correspondingly good. Though the billing of the principals is extravagant, their work merits much praise. Andrew Tribble, "the negro Eltinge," and Ella Anderson, "the black Tetrazzini," would hardly recall their white namesakes. Mr. Tribble, however, is a comedian, excellent in low comedy, with a decided talent for female burlesque. Ella Anderson still retains some traces of a good voice in spite of her very bad use of it. Five years have not dealt kindly with her vocal ability. For badly affected English and disregard of every tone in the musical scale, all honor—or dishonor—goes to Elizabeth Hart. James Burris and Will Grundy are amateurish. James Lightfoot in a very talky role does heroically.

S. H. Dudley and Aida Overton Walker lead the contingent with much assurance and allow no dull moments around while they hold the stage. Dudley is a quiet comedian of much resourcefulness, while Miss Walker, as is well known, is the best negro comedienne to-day. Her tomboy number, her Spanish song and dance and her impersonation of a negro "chappie," the last of which is the real hit of the play, are minutely faithful characterizations. With such material as Dudley and Miss Walker have they do wonders.

The audience on the opening night was quite as curious as the play, and the gallery noisily demonstrated its approval of the stars and of the best numbers.

IRVING PLACE—IM AUSTRAGSSTUEBERL.

Folk play in four acts, by Ganghofer and Neuert. Produced May 4, by Berchtesgadner Peasant Players.

Der alte Lehmhofbauer	Hans Adelmann
Waberl	Mirzl Staller
Martle	Willy Sœllner
Cilly	Toni Stadler
Wally	Hanni Etser
Nitsl	Conrad Spath
Der Stiegleschuster	Sepp Kost
Nandl	Babetta Kramer
Planer	Sepp Rettenbeck
Versl	Max Staller
Girgl	Hansi Schenk
Lenz	Ferdl Kramer
Ursch	Lisl Schultes
Zenzel	Milli Meyerhofer
Kathl	Marie Aschauer

The Berchtesgadner Players, who are at the Irving Place Theatre for a limited engagement, are not strangers to German theatregoers. A year ago these peasant players of Upper Bavaria acted in an able manner a number of delightful plays of their home life, some of which they have repeated during the present visit.

A new offering last week was Im Austragsstueberl, a play of family strife. The authors tell the story in the simple language of the locale, disclosing a heart interest that is sustaining and interesting. Martle, son of an aged couple, educated a bit above his family and neighbors, has harked to the voice of Mammon. Seized with the get-rich-quick fever he is readily snared by Planer, an unscrupulous builder, to invest in the construction of a factory, whose ultimate success is dependent upon certain railroad prospects. The old family home and acreage is mortgaged to meet payments, with the inevitable threatened foreclosure sale. The overbearing of Martle has driven his family from him, but the old father to save the family honor comes to the rescue, with a happy reunion and culmination of events.

The characters were thoughtfully portrayed, the work of Hans Adelmann as the father being of particular lustre. His quiet methods are impressively effective, reminding one strongly of Konrad Dreher, and he never fails to dominate the scenes in which he participated. He is capitally assisted by Mirzl Staller as Waberl, his wife. Willy Sœllner, as the son, is the only one who doesn't ring true. He is artificial and self-conscious, although a good reader. Babetta Kramer and Sepp Kost were delightful in the comedy episodes, of which they were the prime factors.

The interpolated songs were pleasingly rendered, the instrumental music delighted the ear, while the dancing, especially the waltzing—and how they can waltz—was the embodiment of grace.

Die Schoene Millibaeurin von Berchtesgaden was also given at four performances last week. This week's repertoire includes Almenrausch and Edelweiss, Der Dorfpfaffer, and Der Lehrer vom Seepitz, which latter will have its premiere to-night (Wednesday).

White, N. Y.

PEGGY DANA

AT OTHER PLAYHOUSES.

LYCEUM.—This week Mrs. Fiske rounds out the second month of her engagement at the Lyceum Theatre, where Mrs. Bumpstead-Leigh continues to draw large and delighted audiences. Mrs. Fiske has never had a comedy role that has furnished such hearty enjoyment to the public.

HIPPODROME.—The Hippodrome is now in its last two weeks. The date of closing for the big playhouse will be May 20. The three big spectacular shows, The International Cup, The Ballet of Niagara, and Marching Through Georgia, as well as the circus composed of twelve acts, make up a huge bill.

WEST END.—The Robert T. Haines Stock company opened most auspiciously on May 1 at the West End Theatre to a crowded house. The line at the box office spoke well for the advance sale of the new enterprise, which comes to Harlem well heralded. The opening bill was Soldiers of Fortune. Being adequately presented and the work of the company showing good direction, it was well received. Robert T. Haines as Robert Clay made a splendid impression. He seemed a trifle nervous and at times could not be heard distinctly. He was called before the curtain and made a short appropriate speech. The many friends of Beatrice Morgan in the audience gave her a rousing reception. In spite of an ulcerated tooth which much interfered with her work in the part of Madame Alvares, she gave an excellent performance. Fraser Coulter, Franklin Jones, and Sidney Greenstreet were all well cast and won the appreciation of the audience; Beth Franklin and Josephine Brown were also good. This stock company undoubtedly has a brilliant future before it. The policy of the organization is to give only two matinees a week, on Wednesday and Saturday. This week, The Liars.

CRITERION.—Francis Wilson and The Bachelor's Baby, Mr. Wilson's vehicle for three seasons, have returned to the Criterion for their final performances. Mr. Wilson has toured from coast to coast in this play and during the tour has made many lectures, setting the child actor question in its true light before the legislators of the States which are passing laws against the employment of children on the stage.

THE ACADEMY OF MUSIC.—The Wolf was presented last week by the Academy of Music Stock company to a large and appreciative audience. Theodore Friebus as Jules Beaubien was exceptionally good and particularly suited to this character. Priscilla Knowles as Hilda McTavish gave a charming portrayal of this part. Morris McHugh as Andrew McTavish was up to his usual standard, while John T. Dwyer as William McDonald portrayed this difficult part with dramatic intensity. Julian Noa and William H. Evarts both deserve mention. The play was very well staged. This week, The Man of the Hour.

METROPOLIS.—At the Metropolis Theatre Cecil Spooner is presenting St. Elmo, a drama in four acts from Augusta Evans Wilson's novel by Ulllo Ackerstrom. Miss Spooner is surrounded by her same company, including Rowden Hall, Philip Leigh, Hal. Clarendon, James Flanagan, Fannie Louise Carter, Retta Villars, and Ricca Scott.

GRAND OPERA HOUSE.—Sweet Kitty Bellairs, with its delicate Irish roguery and its touch of Irish pathos, is the attraction at the Grand Opera House, where Corse Payton has assumed the management and is presenting the Corse Payton Stock company for an engagement that will extend till the end of the Summer. During this engagement there will be matinees every day, and the prices will be 10, 20, and 30 cents. The title-role is played by Miana Phillips, who has been a member of the Payton company for the past six years. Claude Payton plays Lord Verney, and William Mortimer plays Captain O'Hara, a part in which he has scored before. The entire production is staged by Lee Sterrett, who will also play Colonel Kimby Mac Fiontaine. Among the others in the cast are George Storrs Fisher, Joseph W. Girard, Richard Vanderbilt, Charles Greer, Everett Murray, Clifford C. Stork, Grace Fox, Ethel Milton and Charlotte Wade-Daniels. Among the many innovations that Manager Payton will introduce will be band concerts in the lobby every day at 1:30 and 7:30 P.M., and regular weekly receptions every Friday afternoon.

DALY'S.—This is the last week of Robert Mantell's engagement at Daly's. He began the week with Louis XI. on Monday night, continued on Tuesday night with The Merchant of Venice, and for the rest of the week will appear as Brutus in Julius Caesar.

MRS. FISKE AS AN ARTIST.

Walter Pritchard Eaton Writes About Her Influence on the American Stage.

IN the *Century Magazine* for April, Walter Pritchard Eaton had an article on "The Influence of Mrs. Fiske on the American Stage," illustrated with a portrait of Mrs. Fiske painted from life for the *Century* by Sigismond de Ivanowski. A reproduction of this portrait is carried on this page.

"An American playwright," writes Mr. Eaton, "recently met Madame Réjane in Paris, and the actress at once inquired what dramas Mrs. Fiske was engaged upon. 'As a producer of plays,' said Madame Réjane, 'Mrs. Fiske has no superior in Europe.'

"These words of a fellow-artist explain why Mrs. Fiske, who seems to some people curiously limited as an actress, is yet acknowledged by all as one of the leaders of the American stage, her productions of plays never failing to command unflagging attention and the interest of perfectly simulated life. Mrs. Fiske is both actress and stage-manager, exceptionally brilliant, subtle, and incisive, and the two faculties are perfectly combined in the final representation of the play.

"To be a great stage manager," continues Mr. Eaton, "requires varied powers—the power of imaginative sympathy with the author's ideas, the power of logical and detailed attention to the surface illusions of the action, and the power of inspiring and instructing the actors to catch the rhythm and message of the drama. These powers Mrs. Fiske possesses. Moreover, unlike too many noted players—among them some of the greatest—her sense of her own importance as a 'star' never warps her sense of the total values of the play. She never shifts the author's emphasis, she never appropriates 'fat speeches' for herself, but she gives each player in her company opportunity to make the smallest part contribute as much as possible to the effect of the play. Mrs. Fiske's companies, indeed, have long been the best training-school for acting in the country, because the players there secure the best instruction, the best parts, and the fullest opportunity and encouragement. Mrs. Fiske has never feared comparison with her leading men, and with her they have either added to their laurels or achieved a first distinction. Nor is she less generous or just to the women in her company, many of whom have won their spurs in her support.

"In reality, the pleasure at a production by Mrs. Fiske is threefold rather than dual; for it is usually the pleasure of watching a vital and interesting play unfold, often a play of pungent freshness; then, secondly, it is the pleasure that comes from well-balanced and carefully considered stage-management carried into the smallest detail of the production; and, finally, the pleasure in the keen, nervous, vivid acting of Mrs. Fiske herself. The secret of her leadership is the breadth, the many-sidedness of her equipment.

"In the narrower field of her mere ability as an actress opinions differ, much as they differed in the case of Sir Henry Irving. That is, there are many people who complain that Mrs. Fiske does not truly impersonate, while they find, also, her voice unpleasant or indistinct, her carriage without charm, and her acting too predominantly intellectual—'from the head,' as the phrase is.

"Ardent admirers and cordial enemies are a sign of a vital artist, at any rate. The present writer confesses himself a most ardent admirer of Mrs. Fiske's acting; to him her enunciation is almost never indistinct, and her voice is frequently of thrilling eloquence. There is so much of significance in every pose she makes that he cares not whether it is graceful or awkward; nothing, indeed, that is fitting seems to him awkward. Finally, her sympathy with every part she plays seems so great that he has strongly the sense of true impersonation, and feels that those who complain of her irrepressible 'personality' or of her acting 'only with her head,' somehow miss one of the finest pleasures of her work. Surely, at any rate, the influence of her example on other players has been great; even as an actress alone she is an acknowledged leader in the 'profession.' Some power she must have to an exceptional degree, some secret worth the finding out.

"Of the more obvious tools of her trade Mrs. Fiske is naturally a past master, because she was born to the boards and has had a long and thorough training.

"When she emerged from her retirement a few years later, she was a matured woman, bringing a sound technical training and a progressive mind to the problems of the new and more 'naturalistic' drama just then getting a foothold in America. With that new drama and the consequent new methods of acting she at once identified herself, and she has remained their earnest champion and inspiring advocate. She was, for example, the first to make Ibsen commercially successful in America, because she was the first to take him out of the hands of those zealous, half-baked disciples who babble of a mysterious 'culture' and 'symbolism,' and to play him as a keen, human, and theatrically effective dramatist. Her triumphant stage-management helped to this result, of course; but her own acting, keen, definite, restrained, 'naturalistic,' but never neglectful of the theatrical 'points,' was an even larger factor.

"She early began a policy of alternating from year to year the more advanced of European drama with native plays or plays of a more conventional (though never a false) appeal, giving by turns A Doll's House, Hedda Gabler, Rosmersholm, and Pillars of Society, with Becky Sharp and The New York Idea for comedy, and Tess, Salvation Nell, and Leah Kleschna for realism, tragedy, or excitement. A mere list of such plays, and this is an incomplete one, shows that the actress must possess great versatility, at least. But in her acting Mrs. Fiske has always displayed much more.

"This more might be described as a kind of nervous, spiritual grasp of the significance of the character as a whole, and the technical skill to make this significance apparent, with all the vividness of the old-time acting, but with none of its exaggerations. The icy, glittering, staccato comedy of Mrs. Fiske in, let us say, Divorcons or Becky Sharp, or her tragic moments in Tess, are examples of wonderful technical facility; but they do not so well illustrate what is meant here as her performance in the first act of Salvation Nell or in the last act of Pillars of Society.

"In the first, Mrs. Fiske, as the scrub-woman in the bar-room, sat holding her drunken lover's head in her lap for fully ten minutes without a word, almost without a motion. Gradually one could watch nothing else; one became absorbed in the silent pathos of that dumb, sitting figure. Miss Mary Garden, herself a distinguished actress, said of this, 'Ah, to be able to *do nothing* like that!' In Pillars of Society, while the Consul was making his confession to the mob, again Mrs. Fiske, as Lona, sat quiet, one of the crowd; but gradually, as she saw the man she loved throwing off his yoke of hypocrisy, the light of a great joy radiated from her face, ending in a stifled cry, half-sob, half-laugh of triumph, of indescribable poignancy. To one beholder, at least, it brought the rush of tears, and made the emotional as well as the intellectual drift of the play suddenly completely clear, completely fused and compelling.

"Is this not acting of a very high order, this so intense living in the whole life of the drama that her quietest moment is charged with tingling significance? Is this not true 'impersonation,' indeed, even though Mrs. Fiske's voice and face and manner be so much her own that she cannot alter them? Such things are, after all, only the shell of impersonation. It is less the realization of outward form than inward spirit which counts in impersonation, if the stage is to reflect the deeper truths of character. Mrs. Fiske was never outwardly Thomas Hardy's Tess, but the total emotional effect of her acting in that role was astonishing to justify the sub-title of the novel, 'The story of a pure woman.' It was not so much any single scene of poignant woe in the play, though they were acted al-

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MRS. FISKE

White, N. Y. Thomas A. Wise Holbrook Blinn Jeffreys Lewis

AT THE ARMYTAGE ARMS: FROM "THE LIGHTS O' LONDON," AT THE LYRIC

most to the limits of endurance, which made the critic call her acting great, using for once his most treasured word. Rather was it this total effect of a life so lived that it related itself less to the scenes upon a stage than to the world of suffering men and women, and with heartbreaking irony became indeed 'the story of a pure woman.'

"Acting like this, which sees the character steadily and sees it whole, which sees it in its setting and holds it there, of course, can be no mere intuition of the emotions; it must 'come from the head.' But it must come from the heart, too, or how could it move so many of us to tears? And surely in its truthful naturalness, in its artistic restraint, its exquisite moments of significant by-play and repose, its nervous intensity, its vital, lively, unflagging obedience to every turn and twist of the drama, it is acting to be admired, to be studied, to be emulated. Mannerisms and limitations Mrs. Fiske has; but her combined talents of intellectual judgment in selecting plays, imaginative skill in stage-management, and nervous intensity and spiritual insight in acting, make her, though she be a woman, the leader of the American stage to-day."

THE PRIZE OPERA.

The successful competitor in the opera contest conducted by the management of the Metropolitan Opera House is Horatio W. Parker, Professor of Music at Yale University, whose grand opera, Mona, according to the rules of the contest, will have production at the Metropolitan next season. The librettist is Bryan Hooker, Yale, 1899, of Farmington, Conn. To them goes the $10,000 prize.

Twenty-four grand operas were submitted, the librettos to be in English. Some consternation was felt when it was announced several months ago that the operas had been lost, but they were recovered later. Each opera was submitted under an assumed name, the fictitious and real name of the writer being inclosed in a sealed envelope. When the selection had been made by a committee consisting of Walter Damrosch, George W. Chadwick, Charles Martin Loeffler, and Alfred Hertz, the envelope was opened and the author discovered.

The scene of the story is laid in England during the Roman invasion. Gwynn, son of the Roman governor and a British captive, is in love with the Britain, Mona. She loves him and yet hates him because he is a Roman. The tragedy ends with the death of Gwynn at Mona's hand and her subsequent remorse.

The judges were pleased with fourteen of the operas submitted. According to Mr. Hertz they displayed many commendable points.

Professor Parker was born in Auburndale, Mass., in 1863. He studied in Boston and Munich, remaining in Germany three years. He became professor of music at Yale in 1894. He is author of Hora Novissima, an oratorio, sung at the Worcester Festival, England, in 1899.

Surony, N. Y.

LEONORE HARRIS AS HETTY PREENE IN "THE LIGHTS O' LONDON"

MRS. FISKE'S SUMMER.

Harrison Grey Fiske has completed arrangements for a brief tour by Mrs. Fiske in Mrs. Bumpstead-Leigh to the Pacific Coast the coming Summer. She will visit Denver, Los Angeles, San Francisco, Portland, Seattle and a few other cities. The trip will cover nine weeks.

D'ORSAY A CORT STAR.

Lawrence D'Orsay is numbered among the stars that will appear under the management of John Cort next season. It is Mr. Cort's intention to present Mr. D'Orsay in a revival of The Earl of Pawtucket. It was in this comedy by Augustus Thomas that Mr. D'Orsay first came into stellar prominence in this country. Under the management of the late Kirke La Shelle the play received its New York premiere at the Madison Square Theatre in February, 1903, where it remained for several weeks before being transferred to the Manhattan Theatre and later to the Princess, running well into the season of 1904-5 before leaving New York. Mr. D'Orsay, who is at present appearing in the all-star cast of William A. Brady's revival of The Lights o' London at the Lyric Theatre, starred in The Earl of Pawtucket for three years.

KLEIN RETURNS.

A two months' vacation in Europe sufficed Mr. and Mrs. Charles Klein, who arrived in New York on the *Amerika* May 7. He saw the German production of his The Lion and the Mouse in Dresden, made arrangements for the presentation of The Third Degree with Arthur Bourchier and Violet Vanbrugh in London next season, and did some preparatory work for the invasion of London next season by Rose Stahl in his Maggie Pepper. Mr. Klein will immediately set to work on A Case of Libel, which is to be presented at Maxine Elliott's Theatre next season by the Authors' Producing Company.

PERSONAL

BEECHER.—Janet Beecher, who acquired permanent recognition as leading lady last season in The Lottery Man, has been particularly fortunate this year. David Belasco selected her for the leading female role in The Concert, which has had an entire season's run at the Belasco, and thus she has escaped the drudgery and wear incidental to traveling and one-night stands. She has had several offers for starring or featuring but has refused them in order to remain with Mr. Belasco. It is probable that she will continue with The Concert next season when it makes a tour of the larger cities, for Mr. Belasco's idea is to send the original New York company in his plays on their road tours.

LATHAM.—Hope Latham, last season with Seven Days, sails for Europe on the White Star Line *Celtic* May 13, to be gone three months. Six weeks will be spent in England, a month in Switzerland, and the remaining time in Paris and London. She will return at the end of August in time for rehearsals for a new play that will be given a New York production.

ROBSON.—May Robson, alias Aunt Mary in The Rejuvenation of Aunt Mary, has been ill, but has sufficiently recovered from a recent operation to resume her tour. Miss Robson was forced to interrupt her itinerary in Santa Barbara, Cal., after her performance in that city, Saturday evening, April 29, and to undergo a slight operation from which she quickly rallied. Miss Robson's tour has been unusually strenuous, for all the small cities have been clamoring for her Rejuvenation of Aunt Mary, reports of which have circulated to those localities for the past two years. Immediately on her return from London at the beginning of this season she resumed her American engagements and has not rested since. Miss Robson is too young a woman to tie herself down to one play and has too bright a future for predictions of another Denman Thompson and The Old Homestead. Otherwise indications would point toward another American classic.

MCCOY.—Bessie McCoy, late star of The Echo, is to be a featured member of F. Ziegfeld, Jr.'s revue, The Follies of 1911, opening June 5 on the New York roof. Miss McCoy will have several dancing specialties, which are said to surpass her hypnotic dance in The Echo and her Yama-Yama number in The Three Twins. After this engagement she will return to the management of Charles B. Dillingham, to be starred in a new musical comedy by William LeBaron, one of the co-authors of The Echo.

FORBES-ROBERTSON.—Mr. and Mrs. Johnston Forbes-Robertson (Gertrude Elliott) sail to-day for London on the *Lusitania*. They will spend their Summer at Hartsbourne Manor, Bushey Heath. During the coronation Mr. Forbes-Robertson will appear in a gala performance at His Majesty's Theatre, London, where he is to read the royal address. In October both Mr. and Mrs. Forbes-Robertson will return to America to resume their tours, he in The Passing of the Third Floor Back, she in The Dawn of a To-morrow.

BARRISON.—Mabel Barrison, who has been in San Antonio, Texas, for the benefit of her health, has returned to Chicago—against the advice of physicians. Several months ago, Miss Barrison was found to be afflicted with tuberculosis and was immediately taken to San Antonio by her husband, Joseph Howard. She soon began to miss metropolitan life and has returned.

NEWS FROM LONDON

SHAKESPEARE HOLDS HIS OWN AGAINST LATER COMPETITORS IN THE ARENA.

Copyright Bill—The Master of Mrs. Chilvers—Playing with Fire—Baron Trenck—Pavlowa and Mordkin—Midsummer Night's Dream—Cousin Kate—Personal Items.

LONDON, *April* 29.—A new copyright bill is pending which amends the Copyright Convention of 1908. Under the new regulation copyright runs for fifty years after the author's death. Foreign authors may obtain copyright privileges by publication in British dominions, if the country to which the author belongs protects British authors. Piracy is punishable by imprisonment instead of fine. Photographs, gramophone records and perforated music rolls may be copyrighted for fifty years.

Renovated and redecorated, the Royalty Theatre opened on April 26 with The Master of Mrs. Chilvers by Jerome K. Jerome. In the cast are Lena Ashwell, Sarah Brooke, Auriol Lee, Esmé Beringer, Mary Rorke, Edmund Gwenn, Leon Quartermaine, Michael Sherbrook, A. E. Benedict, and Dennis Endie. Mr. Jerome has written a comedy of the woman franchise question, the point of the narrative being a political campaign, in which Mrs. Chilvers defeats her husband. Of course, Mr. Jerome has written brightly and even cleverly, but the comedy lacks body not infrequently. It is not designed to please the friends of the suffragettes.

Playing with Fire, an adaptation from Franz Molnar's De Leibgardist, was produced this evening at the Comedy. Preposterous and highly theatrical, it yet may prove successful through its brazen incredibility.

F. C. Whitney, the American manager who was so much elated over the success of The Chocolate Soldier that he leased the Strand and changed its name, appears not to have chosen wisely in the first piece with which he hoped to lure patrons to a theatre where they have always been shy about going. Without greater attractions than Baron Trenck, the Whitney is not likely to live up to the hopes of the manager. The opera is put on elaborately, the stage being densely populated in ensemble scenes, and Caroline Hatchard's voice is equal to the demands made upon it. Walter Passmore, R. Barrington, and Walter Hyde are also in the cast. Comment, however, is not entirely favorable on the performance.

Popular curiosity and interest has been roused by the contretemps which kept Pavlowa and Mordkin on obviously unfriendly terms at the Palace Music Hall for a few days. Rumor has it that they could be persuaded to appear in the same bill only with great difficulty, and certainly they took their curtain calls separately. At last, however, they have smoked the pipe of peace and danced the Bacchanale, so the rainbow seems to be arching their sky.

Shakespeare still lives, as the theatrical records of this season testify. Two weeks ago, Sir Herbert Tree revived a Midsummer Night's Dream at His Majesty's, with all the sumptuous care with which Shakespeare is surrounded of late years. Mendelssohn's music is used. The cast includes Evelyn d'Alroy, Margerie Maude, Loie Fuller, and Elise Clerc, Burford Hampden, Gerald Lawrence, and Arthur Bourchier. The audience was delighted with Mr. Bourchier's work.

Cyril Maude, abandoning his new play, has revived Cousin Kate, by Davies, at the Playhouse. Ellis Jeffreys heads the support. The curtain raiser is Our Nervous System, by Gertrude Jennings, whose Between the Soup and the Savory was recently produced in the same theatre.

W. Somerset Maugham has left for Spain, where he begins his continental tour in search of rest and ideas. He says he is written out. His latest plays have had short runs: Loaves and Fishes, Grace, The Tenth Man, and The Explorer.

May 27 is the official birthday of George V. On that date he will announce a list of notable men and women who are to have honors conferred on them. It is understood that Ellen Terry may become the Lady Terry, although this creation of a lady in her own right is rather rare. The rank is not passed on to children of the woman thus honored. JASPER.

SOME HAMMERSTEIN NEWS

A mortgage for $100,000 on the Hammerstein Victoria Theatre property was recorded May 2. The mortgage was made by the Hammerstein Amusement Company to Edward F. Albee, manager for Keith and Proctor. A report then started that the property was to pass into the hands of Keith and Proctor was denied. It is stated that Mr. Albee has an option on the leasehold of the property occupied by the Victoria and the Republic and that the option was granted merely to keep Western vaudeville interests out of New York.

A jury in the Supreme Court has awarded Oscar Hammerstein $1,000 damages in his suit for libel against the New York *Press*. The suit was to recover $100,000. The decision was made May 4.

OFF TO EUROPE.

Thais Lawton and her mother, Mrs. Joseph Lawton, sailed on the *Caledonia* April 28 for a Summer's sojourn in Europe. Campbell Gollan sailed on May 3 for England on business connected with the Florida Pecan Endowment Company. He returns about Aug. 1. Irene Fenwick was a passenger on the *Mauretania*, which sailed May 3. On the *Kronprinzessin Cecilie*, which left port May 3, was Madame Johanna Gadski and Mrs. Jackson Gourand. Emmy Destinn, M. Toscanini, Adamo Didur, Dinh Gilly, and Bella Alten departed at the same time. Geraldine Farrar and Mrs. Sydney Farrar, Mr. and Mrs. Guilio Gatti-Casazza, Mr. and Mrs. Riccardo Martin, Alfred Hertz, Mr. and Mrs. Otto Goritz, Antonio Scotti, and Andrea de Segurolo left New York on the *George Washington* on May 4. Oscar Hammerstein was a passenger on the same boat. The *Koenigin Louise* bore off Mr. and Mrs. Vittoria Podesti and Mr. and Mrs. Max Rabinoff on May 6. Mr. and Mrs. John Glendinning (Jessie Millward), Edna Mallon, and Ffolliott Paget departed May 6 on the *Caronia*. Mr. and Mrs. William H. Crane and Mr. and Mrs. Robert Hilliard were aboard the *Baltic*, which left New York May 6. Mr. Crane will consult with Charles Frohman about his new play, and Mr. Hilliard will appear in London in A Fool There Was. Mr. Hilliard's new play for next season is called The Seventh Noon. William Harris and Sybil Carlisle were on the same boat. Pasquale Amato, Madame Olive Fremstad, Mr. and Mrs. Al. Hayman, Annette Kellerman, and Henry W. Savage sailed on the *Kronprinz Wilhelm* on May 9. Mme. Lillian Nordica sails this morning on the *Kronprinz Fredrich Wilhelm*. Mr. and Mrs. J. Forbes-Robertson (Gertrude Elliott) and Ian Forbes-Robertson also depart this morning on the *Lusitania*.

MARGARET ANGLIN MARRIED.

Margaret Anglin and Howard Hull, a magazine writer on the staff of *Everybody's*, were married last Monday evening in The Lady Chapel in St. Patrick's Cathedral. The ceremony was performed by the Rev. Father Gleeson, assisted by the Rev. Dr. Sinnott. Afterwards Mr. and Mrs. Hull had a quiet supper in the home of Mrs. Anglin, the bride's mother, in West Fifty-eighth Street. Mr. and Mrs. Hull sailed yesterday on the *Kronprinz Wilhelm* of the North German Lloyd Line, and expect to motor in France. Her wedding trip will be Mrs. Hull's first respite from the work of the stage for two years. Miss Anglin and Mr. Hull met first last Summer, when Mr. Hull accompanied Prof. George Riddle, of Harvard, to California to assist in the production of Antigone, which Miss Anglin made at the University of California in Berkeley. Mr. Hull had been connected with the stage for some time, but about a year ago he gave it up permanently to take up literary work.

FOR THIRSTY THEATREGOERS.

Senator Timothy D. Sullivan of Manhattan, N. Y., introduced a bill in the Legislature at Albany, N. Y., May 1, which amends the Greater New York Charter by relaxing the restrictions against the selling of liquor in the auditoriums or lobbies of theatres where exhibitions or performances are being conducted. The bill authorizes the Police Department to issue permits for the sale of liquor in all such places, irrespective of the nature of the play, opera, comedy or other performances. At present the Police Department may issue such permits in cases where concerts consisting of vocal or instrumental music only are given. The same bill was introduced in the Assembly, May 2, by James A. Foley of New York City.

CANADA'S NEW COPYRIGHT LAW.

The new Canadian Copyright Act was introduced into the House of Commons, Ottawa, April 26. This measure gives Canada complete autonomy in copyright. The act extends the period for copyright from twenty-eight years, with a renewal for fourteen more to the life of the author, plus fifty years. The different kinds of copyright—literary, artistic, musical and dramatic—are now grouped under the one bill. A penal clause is included whereby offenders may be punished other than by mere fines. The privilege of the act in the Dominion depends on the granting of equal privilege to Canadians elsewhere, for a reciprocal operation is intended.

DAVID BELASCO IN COLORADO.

Mrs. William Elliott, daughter of David Belasco and wife of William Elliott, the actor, has been taken to Colorado Springs for her health. Mr. Elliott was with The Pink Lady, but left the cast several weeks ago to join his wife and Mr. Belasco in Asheville, N. C. She was accompanied in the private car by her husband, father and physician. Her mother and sister, Mrs. Morris Gest, will join the party later. During her stay in Asheville Mrs. Elliott has gained in strength, but it was thought better on the approach of Summer to remove her to Colorado.

MARIE CAHILL ILL.

The engagement of Marie Cahill in Judy Forgot in Terre Haute, Ind., May 2, had to be canceled on account of the illness of Miss Cahill. The local manager refused to allow the production with an understudy in Miss Cahill's role.

DE WOLF HOPPER

THE HEAVY-WEIGHT COMEDIAN

DE WOLF HOPPER is probably the heaviest comedian on the American stage, to describe him in terms of the human figure. To resort to a rhetorical figure, he would be considerably lighter. Whether his weight has been induced by the thought of the responsibility resting on his shoulders as jester to the theatregoing public—and in the U. S. A., the public is said to be the sovereign by divine right—or whether his agility has reacted on his system in this fashion must be laid before the physical scientists for decision. One would say that Mr. Hopper is heavy enough for a tragedian, although he and his admirers are contented to leave Melpomene's laurels to other brows. At present, he is not hankering to perish like the noblest Roman of them all, nor to die any other sudden Shakespearean death.

Should Mr. Hopper ever take to such an alien element, one need not be too surprised, for his tastes are cosmopolitan enough to embrace even tragedy.

"I like everything in life," said Mr. Hopper, clearing off a chair in the dressing room and seating himself thereon. "I like sports that keep one busy in the open air and give him a chance to forget whatever he wishes not to remember. Then there is a particular pleasure in a good book and an easy chair and a library lamp—or even in a good book without any of the other items to stimulate the literary mood. Jolly companions are to my taste, especially if they can swap yarns and splinter an antagonist with repartee. For certain moods, the most adequate occupation is the judicious eating of good food. Saddle any optimistic idea and ride it: such is the hygienic diagnosis of the proper life, be it simple or strenuous."

Mr. Hopper rattled off his creed with the speed that indicates familiarity, not to say intimacy. He has studied his role long enough to be letter perfect. That seems natural enough, to be sure, and hardly worth the trouble of commenting on it; yet most men would have to fumble around in the dark pockets of their minds for some time before they could draw out so many items. Even then, they would be at the necessity of tabulating their ideas prior to expressing the tenets of their faith.

All of which simply shows Mr. Hopper as nimble on his mental feet as on his less metaphorical members. He speaks so briskly that a listener may have some difficulty in keeping pace with him and in remembering what he has said after he gets through saying it. Mr. Hopper's remarks are more like a charge of bird shot that patters and stings all about the subject, than like a bullet that does all the damage in one spot.

"Don't worry; above all things, don't worry," added Mr. Hopper quickly. "Of course, a proper sense of responsibility can't be evaded, but too much taxes the vitality."

Evidently the actor does not tax his vitality beyond the recommended modicum. Only a few minutes previous, he had been standing before the footlights of the Manhattan Opera House, thanking the matinee patrons for their applause after the first act of The Matinee Idol. "This is kind of you," he remarked confidentially, "and the company and I are deeply grateful. I realize that the performance is only half over and that you may think differently about the second act. Consequently I thank you for fifty per cent. of your applause now, and if you feel like adding the other fifty later, nothing on earth can keep me from accepting it."

A chorus of feminine laughter interrupted the speaker long enough for him to catch his breath.

"To become quite serious," he continued, "I find it delightful to meet such a welcome on returning home—for New York is home to the actor. There are so many things that happen on the road. For instance, you never heard of Rock Springs, Mont. did you? No. Well, neither did anyone else except the man who scheduled our route. He knows more about geography than any other man alive. We played at Rock Springs according to his orders. The town consists of an opera house, a hotel, and a saloon. It is named in honor of the bed springs at the hotel."

The audience again interrupted the speech, and one of the company in the wings explained to one of the attachés of the Manhattan, "And that's a fact, too. He's always ringin' them in."

"Yes," said Mr. Hopper, "we did go to bed. No, not to sleep, but just to show them that we knew the conventions of society, even if we did come from New York. In the morning we paid our bill for bed and board—two names for the same thing—and climbed into the train. Rock Springs is a nice place to come from. I am rather glad to have met the place simply to have it to talk about."

Anyone who can extract so much amusement from his discomforts is as safe from the talons of worry as mankind ever finds itself. To turn the annoyances of travel into topics for engaging conversation appears to be one of the typical traits of the histrionic temperament. Every actor that has ever left Broadway can tell you incidents from his own life that read like paragraphs from Tom Mason's and Carolyn Wells' *Life*.

DE WOLF HOPPER

"What's the use of worrying about it?" demanded Mr. Hopper in the dressing room. "Everything happens just the same, no matter how you fret. I believe I am something of a fatalist, although I have not studied the matter. So far as I can see, worry never kept off the lighting when it once picked out its target. If worry can't even stop your shoes from wearing out, you might just as well drop the bundle of apprehension off your shoulders and hold your head up so you can breathe freely."

The carefree comedian tipped back in his chair and lighted his pipe. His face wore a happy but not a resigned expression. Because he advocates a graceful acceptance of fate does not prove that he goes so far as to approve the man who plays the role of an acquiescent punching bag. His alert eye seems to say that compliance degenerates from a virtue into a vice if pursued to excess, and that a man should use his wit and his foresight to thwart and to prevent a helpless attitude on the part of a merry fate.

"It all amounts to living on friendly terms with the world." Mr. Hopper summarized his creed. "When you shuffle off this mortal coil, you want a few people to miss you. That's about all it amounts to for most of us." There is a souvenir of Stevenson in this sentiment; from Valima he wrote that the man who has one friend in the world has not lived in vain. Most of us can muster one friend. The actor can count them by the cityful from one seaboard to the other—and beyond.

Possibly the thought ameliorates some of the hardships of the season on tour. "Seventeen thousand miles I have traveled this Winter," remarked Mr. Hopper. "At one minute, in the tropic warmth of California; presently, ten thousand feet above sea level and ten thousand degrees below zero: an hour later, stewing in New Orleans—absolute heat with a home cooking and comfortable beds.

"Personal items like that make good material for frapéed high hurdle in the middle. The ups and downs of the actor's life are literal—so literal that they center his principle interest less in his art than in footlight speeches, I have discovered. In England, I used to think that the audiences liked the curtain speech as much as El Capitan. You see they had been hearing the same little conventional 'thanks on behalf of myself, my company, the author, the management, and what-not,' for eight thousand years, and this method of giving them a jolly made quite a hit. Whatever it was, I found the English great to play to, because they are not afraid of expressing their opinion. Without waiting for someone else to start applause, they were instantaneous and unaffected in their response to my efforts.

"Usually, a theatre full of women is the hardest to play to, because they are so painfully careful of their kid gloves that they won't applaud out of the fear of splitting them open. The house to-day is really quite a surprise, for they are liberal with their commendation. Women as a rule have to forget their hats and their hair before they can turn their attention to the play, and both the hats and the hair are very much on their minds while they are on exhibition in the theatre. Once get a feminine audience started, and it is the most delightful, because there is ordinarily something infectious about a woman's laugh that makes every listener feel disposed to join in the chorus.

"Men don't care so much about the opinions of neighbors, and they let loose without reluctance if they feel inclined. They don't stop to consider others. The worst thing on earth is the blasé bunch that one meets in the larger cities. They have to be overwhelmed by an avalanche before you can make any impression at all."

Perhaps the blasé bunch has left the peculiar expression in Mr. Hopper's eyes. He always seems to be asking, "Well, what do you think of me? Have I said the thing that pleases you?" It is a timorous sort of an appeal that doubtless belies the calm certainty residing in his breast.

"Next season I shall appear in a new play, which I shall not be able to announce until I have met Mr. Arthur. I shall not play the young lover: my Romeo days are past. With that exception, I shall balk at nothing. It doesn't matter what falls to my lot as long as it goes. The man who gets away with a thing is all right, no matter whether he sticks to his last or not.

"Revivals of Wang or El Capitan are always possible, but I don't expect to play any of them next season, although there is a continual demand for them. Only the other day, I received a letter from some ladies in Indianapolis imploring me to revive Wang. The reason for these requests, I suppose, is that a lot of the younger patrons of the theatre have never seen me as Wang or Don Medigna, although they may have heard the operas done by other companies. There is always a sentimental desire to see the original—the real cheese, they think it.

"Wang, you see, was the pioneer in its style of comic opera. It broke the rules for allotting so many solos, so many duets, etc., to various singers, and started a series of novelties. It began a new school, a craze for other things, and in my opinion that—along with its pretty melodies—is the secret of its fame."

Settling his waistcoat, Mr. Hopper rambled back into affairs at Valerie Seminary and presently was exchanging persiflage with Edward Earle and Georgie Mack, much in the style of Don Medigna, who used to sing:

"If you'll examine humankind,
I'm almost certain you will find
That fully ninety-nine per cent.—
Perhaps a trifle more—
Are bossing jobs they have no bent
Nor earthly fitness for."

CHAUNCEY L. PARSONS.

THE CLOUDS FOR BROADWAY.

Arrangements have been completed whereby The Clouds, a three-act drama by Jaroslav Evapil, translated from the Bohemian by Charles Recht, Sunday performances of which were forbidden by the Police Commissioner, will be presented for one week at the Bijou Theatre, beginning Monday, May 15. The play was to have been given Sunday evening, May 7.

On Wednesday evening, May 10, a public meeting will be held at the Bijou Theatre, at the instigation of Julius Hopp, to protest against the action of the Commissioner. Julius Hopp will lecture on the present conditions. Police Commissioner Cropsey, Mayor Gaynor, prominent theatrical people and social workers, labor leaders, and Socialists will be invited, and a permanent campaign will be started to prevent interference.

A LONDON DILEMMA.

Because the Government refuses to remit the petrol tax of three half-pence a gallon, many London patrons of the theatre have been reduced to walking or to staying at home. To meet the tax cab owners planned to increase the fares from eight to ten pence for the first mile. The drivers objected because this would reduce their patronage. As an alternate plan, the owners suggested that the drivers themselves pay the petrol tax. This astute scheme brought the chauffeurs into convention at Horticultural Hall, Westminster, to discuss ways and means.

NATIONAL THEATRE OF MEXICO

SCULPTURED GROUP OVER MAIN ENTRANCE

Tiffany Studio, N. Y.

OF ALL THE MANY unique and beautiful innovations which the new National Theatre in the City of Mexico, now nearing completion, will display, one of the most interesting is the glass mosaic curtain made at Tiffany's Metal Factory at Corona, N. Y., and now on exhibition at the Tiffany Studios, Forty-fifth Street and Madison Avenue. The curtain contains more than 2500 square feet of glass mosaic and weighs twenty-seven tons. It has been divided into 200 panels, each three feet square, containing nearly one million separate pieces of Favrile glass, thus insuring its safe transportation to Mexico. When in place in the theatre the curtain will be incased in a concrete composition impervious alike to heat and moisture and will be operated by hydraulic pressure, the time required for raising or lowering it being seven seconds. Fifteen months have been consumed in building it.

The scene depicted is the snow-capped peaks of Iztaccihuatl and Popocatepetl with the surrounding fertile valleys, around which the Mexicans have woven a romantic legend. The story goes that ages ago a Mexican princess, Iztaccihuatl by name, was wooed by Prince Popo, but her father refused his consent to the union till Popo should prove his worth by winning a certain number of battles. In the meantime he should not see the princess. Their love was so overpowering that the lovers disobeyed the king's commands and met in secret. The king learned of these meetings and in his anger turned them into volcanoes. The princess was doomed to lie cold and dead, while the fires of love were ever to burn within the prince's heart. The scene picture symbolizes this story.

The curtain is opaque and irridescent. In addition to the red and blue lights of the footlights two large calcium lights are worked in the gallery, one a stationary purple and the other a graduated revolving rainbow. By means of this revolving light the two peaks and their luxuriant setting are shown under all conditions of light from blazing sunlight to the dimmest twilight.

The theatre itself is an $8,000,000 structure, capable of seating 3,000 persons. The picture on the top of this page is of a sculptured group over the main entrance in alto relievo, by Leonardo Bistolfi. The one below is of the theatre in construction, and the curtain herein described is shown on the next page.

ANDREAS HARTEL DEAD.

Andreas Hartel, for many years superintendent of the Edwin Forrest Home, at Holmesburg, Pa., died last Thursday. Mr. Hartel was one of the best-known residents of Holmesburg. He was born in Austria Nov. 1, 1828, came to Philadelphia in early youth, moved to Holmesburg in 1864, and had lived there ever since. He was the head of the firm of Andreas Hartel and Company and also president of that corporation. He was a member of the Board of Managers of the Edwin Forrest Home and became its superintendent in 1892.

He had been twice married; his first wife was Elizabeth Warrington, and his second wife was Mrs. Ellen Ewing Emlen. Mr. Hartel is survived by a number of children, one daughter, Mrs. Mahlon Hutchinson, a resident of Philadelphia. His other children are Andreas Hartel, Jr., Walter W. Hartel, and Oscar Hartel, and Mrs. Ormond Lissac, wife of Colonel Lissac, U. S. A. Mr. Hartel was president of the Frankford and Holmesburg Railway Company, president of the Lower Dublin Academy, president of the Holmesburg Improvement Association, and a member of the vestry of Emanuel Church, Holmesburg, since 1865. His administration of the Forrest Home was admirable, and he was beloved by its old-actor guests.

NEW NOVEL BY BRENNAN.

George H. Brennan, the veteran theatrical manager whose novel, "Bill Truetell," had such a sale, has come forward again as author. His new novel is called "Anna Malleen," and is to be published by Mitchell Kennerley. "Bill Truetell" is to be dramatized at some future date, Mr. Brennan himself making the dramatization.

Tiffany Studio, N. Y.

MEXICAN NATIONAL THEATRE IN COURSE OF CONSTRUCTION

Tiffany Studio, N. Y.

MOSAIC CURTAIN FOR THE NATIONAL THEATRE OF MEXICO

THE STAGE BIRTHDAY CALENDAR

May 13

EFFIE SHANNON

May 10: Edna May Spooner, who this season has become greatly beloved by the theatregoers of Jersey City, where she heads the Spooner Stock at the Orpheum Theatre. When one says that her popularity is fully equal to that which she knew during her long stay in Brooklyn, no further word need be added.

Winona Shannon, generally to be found in the support of her sister, Effie Shannon, with whom she has appeared in The Moth and the Flame, My Daughter-in-Law, My Lady Dainty, Manon Lescaut, Her Lord and Master, Sherlock Holmes, Widowers' Houses, and The Walls of Jericho.

Thurston Hall, whose latest important work on Broadway was with Lillian Russell in Wildfire, the Fall of 1908. Since then he has toured with George Fawcett in The Great John Ganton, and divided this present season between the Alcazar Stock, San Francisco, and the Baker Stock, Portland, Ore.

Argyle Campbell, who, it seems but yesterday, was one of our promising boy actors, appearing in the original production of Quo Vadis, at the New York Theatre, with Kelcey-Shannon in My Lady Dainty, with Eleanor Robson in Audrey, and for four years he was Billy Wiggs in Mrs. Wiggs of the Cabbage Patch. Last season he seemed to have matured a bit when he played Durkin, the office boy, in The Fourth Estate, and nowadays, if you please, believe me, he is stage-manager of no less an elaborate production than Thais.

May 13

VESTA TILLEY

Mae Murray, who adds gaiety and pulchritude to Broadway musical plays, such as The Follies of 1908, The Follies of 1909, The Young Turk and The Bachelor Belles.

Henry M. Blossom, who has contributed not a little to the enjoyment of the theatre, Checkers being his most successful play, while he has supplied the book for The Yankee Consul, Mlle. Modiste, The Red Mill, The Prima Donna, and The Slim Princess.

Marie Haynes, especially well-known in stock work, having appeared in that field in Chicago, Detroit, St. Louis, Waterbury, and other leading cities. She is recalled on Broadway for her work in The Girl Patsy, at the Savoy.

May 11: Tillie Salinger, of the well-known family of singers, herself a contralto of note, pleasantly remembered for her work with such organizations as the Tivoli, San Francisco; the Castle Square, Philadelphia, and the Aborn forces. She has also been with Fritzi Scheff in The Prima Donna.

Stanhope Wheatcroft, being the son of the late Nelson Wheatcroft and Adeline Stanhope, is pretty sure to make a name for himself in the stage world before long, having appeared first this season with the star-cast in Jim the Penman, and then with William Faversham in The Faun.

May 13

JULIA DEAN

Dorothy Stanton, coming to the fore as an ingenue actress, at present with the Benjamin Players, at the Bijou Theatre, Knoxville, Tenn.

May 12: Jane Kendrick, for a long time with the Castle Square Stock, Boston, and more recently with Dustin Farnum in Cameo Kirby.

Walter Horton, for the past two seasons in the cast of The Fortune Hunter, playing the role of George Burnham.

May 13: Effie Shannon, to whom one extends the sincere birthday wish that her forthcoming co-starring tour with Herbert Kelcey in Elizabeth Jordan's new play, The Lady from Oklahoma, under the direction of Delemater and Norris, will prove all that she hopes for it.

William Danforth, than whom we have no better known light opera singer and comedian, having recently been in the star-cast of The Mikado and in The Girl in the Train, while at present he is at the Globe in Little Miss Fix-It.

Julia Dean, well-recalled for her work in The Little Gray Lady, A Marriage of Reason, The Round-Up, and Paid in Full, while her recent success in The Lily has been one of the pleasurable events of the theatre world and presages a distinguished future for her.

Edward Emery, admirable exponent of heavy roles, for two seasons in The City and now in the cast of The Lights o' London.

Vesta Tilley, whose inimitable male impersonations have placed her in a class quite by herself, and who has been vastly popular with American audiences from the moment of her debut here, at Tony Pastor's Theatre, April, 16, 1894. But she visits these shores all too infrequently.

May 14

HILDA SPONG

May 14: Hilda Spong, who, under the direction of Charles J. Ross, has again become a vaudeville headliner, presenting a sketch by Grace Heyer, entitled The Precipice. The combination of Spong-Ross-Heyer should certainly spell success.

Frank Gillmore, late with the New Theatre, and at present heading the Anson-Gillmore Stock, Buffalo.

Lola May, so pleasing in the long run of A Gentleman from Mississippi, and who was lately seen at Daly's in An Old New Yorker.

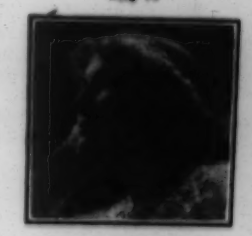
John E. Kellerd, whose last important appearance was in the ill-fated Judith Zaraine, at the Astor.

Frederick Wallace, late with William Gillette in his repertoire of plays, and now stage-manager of the James Neill Stock, St. Paul.

Gertrude Darrell, pleasantly remembered in Mlle. Mischief, The Motor Girl, and The King of Cadonia, but she hasn't appeared hereabouts lately.

Francis Tyler, long with Jefferson De Angelis in The Beauty Spot.

May 10



Otto Sarony, N. Y.
EDNA MAY SPOONER

May 15: Matheson Lang, who appeared here at the New Theatre, and who has lately been starring most successfully throughout Australia.

Stanley Dark, who is to appear in vaudeville in the support of the English actress, Charlotte Granville.

(Continued on page 15.)

MRS. BARNEY WILLIAMS DEAD.

Widow of the Famous Irish Comedian and Herself a Favorite Comedienne of a Generation Ago.

Surviving her noted husband by thirty-four years, Mrs. Harney Williams, who retired from professional activity at her husband's death in 1876, died May 6 at the home of her daughter, Mrs. George H. B. Mitchell, at 142 West Seventy-second Street. Funeral services were held Tuesday morning at St. Agnes' Church, East Forty-third Street, and interment was in Greenwood Cemetery. She leaves one daughter, Mrs. George H. B. Mitchell, and two grandchildren, Mabel Mitchell and George Mitchell, Jr. Following is a sketch of her career:

Mrs. Williams was born Feb. 11, 1836, in New York City, the daughter of Joseph Pray. Her maiden name was Maria Pray. There were seven children: Anna Pray, professionally known as Malvina; Louise Pray, and Maria Pray, who married Joseph Littell and after his death became the wife of William J. Florence. Another married George F. Browne. The only brother, Joseph Pray, was killed in a fire at the Chatham Theatre on April 22, 1848, by the falling of the curtain dropping on his head as the stage carpenter had cut the rope to let it down. From accordion to the auditorium she conveyed Maria's histrionic ability and early daughter suggested that she pursue a career in that direction.

Maria Pray got to the ballet of the Chatham Theatre, Chatham Square, New York, when Barney Williams came with his manager, Purdy Brown, later also known as the Wizard of Wall Street, the latter-center, and took to the boards immediately after the start; but it was not until the players at Chatham with her future husband, Charles Mestayer, in support of the latter in "Yankee Peculiarities," that their talents were discovered. The engagement was for a reputation on the part of Yankee girl roles on the stage. Soon after Mr. and Mrs. Mestayer began an engagement in Brazil, touching at many South American ports during their absence from New York. Not long after the return of the latter they were married in 1844.

A few months after the demise of her first husband Mrs. Mestayer met Barney Williams at the home of Mrs. Thompson, sister of Mrs. Williams, on Feb. 6. From that time on they were inseparable, and on the 14th of the same month they came back to New York and were married by the Rev. Dr. Berg. The ceremony was performed at Mr. and Mrs. Barney Williams' home in this city and was made at the Chatham Theatre on the Bowery Pat and Judy O'Flannigan in Ireland As It Is.

The annual New York theatre where they stayed was at Niblo's Garden, where on the night of Independence Day " for the first time in their lives, while Barney played Mr. Fogerty, impersonating the Aunt Ju Mrs. Williams rose once in their third engagement at a New York playhouse when they appeared in a new drama called Rhoney Maguire, or Life Among the Irish, which opened at the Broadway on May 1, 1841. The 50th and last night came at Burton's Chatham Street theatre. The play put on at the latter house was Uncle Pat's Cabin which met with considerable success.

On Feb. 14 1842 Mr. and Mrs. Williams began another tour, playing at the Walnut Street Theatre, Philadelphia, thence going to Richmond for a week and returning to the National, New York, where they began an engagement in a new play entitled Ireland and America. They played in various cities. They filled a joint engagement at New Orleans signalized as being the greatest and greatest known there up to that time. They were succeeded by a Spring title to Mobile and returned to the city of the south.

Their return to New York was signalized by a production of Rich the Wrecker especially written for them, in which they played at the Broadway on Jan. 10. They made various other tours, returning to New York at intervals to make productions, and the next one being Cross the Atlantic on July 26 1854, they were the subjects of a public testimonial in New York.

They left New York Aug. 31 of that year, and arrived in San Francisco on Sept. 20, where they closed to $14,500 the first week. The second week's receipts netted $12,700. At the Athenaeum, Boston, they had commanded $4000 a week. Their California season lasted six months and the net receipts were $30,000. While in San Francisco John S. Robb, of that city, wrote a drama of the Knickerbocker and Miners on a Horse for them. Mrs. Catherine N. Sinclair, who managed the Metropolitan at that time, had induced Mr. and Mrs. Williams to go to the Pacific Coast under a contract for $500 a night and a benefit, and they declined an offer of $7,000 to play five months at the Marylebone, London. Upon their return to New York in June, 1855, they opened the Broadway Theatre, where on July 24 Harry Grattan Plunkett's amplification of a sketch entitled The Fairy Circle had its first presentation in a new form. They were again seen on tour, and were in Boston theretemporarily vacated a week's time to enable Rachel, the French tragedienne, to appear at the Boston Theatre. Moving to the Howard Athenaeum and playing there from Oct. 22 to 27.

New York audiences welcomed them back at the Broadway in The Modern Magdalen on Oct. 29, another play written by Plunkett for them. Mrs. Williams sang " My Mary Ann," which greatly added to her popularity. On Nov. 12 she and her husband went to the Baltimore Museum, where an incident of special note occurred, as it was the forerunner of certain later phases of modern theatrical transportation. Henry C. Jarrett played at the Baltimore Museum at 7 P.M. on Nov. 28 in The Irish Lion, and chartered a special train to take them to Washington in time to play in The Honey Moon at the National Theatre. Mr. and Mrs. Williams closed their engagement at the National on Dec. 1, 1855, and after a tour they appeared at the Broadway Theatre on April 14 in Widow Bedott and Jr. L.; or The Forty Thieves. Mr. and Mrs. Williams then made arrangements for a European tour, sailing on the steamer Baltic and arriving at Liverpool in the middle of June, 1856. Their English debut was made at the Adelphi, London, Mrs. Williams appearing as The Yankee Girl in The Customs of the Country, and Mr. Williams presenting The Irish Lion, playing the part of Tim Moore. They were accorded a rousing welcome. They had a benefit at the same theatre on July 26, presenting Our Gal for the first time in England. They remained abroad three years, playing throughout England, Scotland and Ireland. Their fame was such that Queen Victoria sent to see them while playing in London. When they returned to America in 1859 Mr. and Mrs. Williams resumed their appearances. Among the pieces produced by them were All Hallows Eve, An Hour in Seville, The Irish Tiger, and The Star Spangled Banner.

It was in 1861 that the Williams and Mr. and Mrs. W. J. Florence appeared together for the first time at the Academy of Music in The Customs of the Country, The Irish Tiger, and The Irish Lion. Mrs. Williams appeared in The Emerald Ring in 1862. With her husband she opened at Niblo's Garden on Feb. 21, 1870, in a new three-act Irish drama, entitled Inishfallen, written for them by Edward Falconer. She played the part of Kate Maguire.

British audiences saw husband and wife again in the season of 1873-4. In this country in 1874, The Castle Spectre was the vehicle they used at Booth's Theatre. Other popular plays in which Mrs. Williams appeared about this time were Pat's Blunders, The Lakes of Killarney, Irish Assurance, and The Maids' Joke. The last engagement in which husband and wife appeared in New York was at Booth's Theatre, beginning Dec. 13, 1875, and terminating Dec. 25. They attempted to fill an engagement in Boston, beginning March 13, 1876, but Mr. Williams was taken ill and compelled to return to New York. On April 26 he died. Although his estate was estimated at nearly $500,000 his affairs were found left in such shape that the bereaved widow felt the necessity of continuing her work on the stage until such time as the legal complications should be untangled. The death of her husband weighed so heavily upon her mind that she was unable to play more than a week. That was Mrs. Williams' last appearance on the professional stage. For the last years of her life the venerable actress has been seen on the stage only at rare intervals for charity. Some of the other plays in which Mr. Williams appeared during her active career were Handy Andy, at the old Broadway Theatre; Paddy the Piper, The Bashful Irishman, Smiling Through, Here to Count Luke, in and Out of Place, The Live-rish Boy, and The Irish Yankee. When Barney Williams brought out the last named piece at the Broadway for almost equaled a riot among the element known as the Know Nothing party during the Civil War, by his persistent and dangerous allusions to events of the day. Mrs. Williams was in the cast at the time and finally persuaded him to desist. Mr. and Mrs. Williams were filling an engagement at the Boston National when he conceived the idea of a sketch upon to be known as The Irish Boy and the Yankee Girl. He had made his reputation as the Irish Boy before their marriage and suggested that for Yankee Girl impersonation would add greatly to her fame if the role of the latter should be incorporated in the evening's entertainment. This was done.

Mrs. Williams was one of the first actresses to appear in what is known as protean pieces, a great deal of their vogue being due to the extraordinary versatility she demonstrated in such a play as A Day in Seville, in which she impersonated ten different characters.

SCENERY DESTROYED.

Early Friday morning, April 28, three truck loads of scenery and properties belonging to Harrison Grey Fiske were destroyed at Twelfth Avenue between Thirty-fourth and Thirty-sixth Streets. Joseph Reilly, the transfer man, had the contract to remove a large quantity of Mr. Fiske's scenery from a warehouse in Thirty-eighth Street to another on Fifty-fourth Street, and he had had a number of trucks at work throughout the week.

The three trucks in question were loaded too late to deliver Thursday, and they were left for the night on Twelfth Avenue. About midnight the contents of one truck were destroyed by fire, and three hours later the two others were also burned. The fires were incendiary in origin, probably due to the malice of a gang of young toughs who had been ejected from Reilly's stable a short time previously and who took this method of getting even. The value of the property destroyed was about $5000.

This incident reveals a state of affairs that interests all managers who have scenery transferred in this city. It appears that it is the custom for the various theatrical transfer men to leave entire productions which have been loaded late at night and are not required until the next day on Twelfth Avenue between Thirty-fourth and Thirty-seventh Streets. They are unprotected generally, and are at the mercy of chance and the elements. On the night that the fire in question occurred there were numbers of trucks loaded with scenery scattered along Twelfth Avenue, including several productions that had arrived from out of town.

THE LAMBS' GAMBOL.

The auction sale of boxes and seats for the Lambs Ladies' Gambol, to take place at the New Theatre Friday afternoon, May 12, was held at the Hudson Theatre on May 5, and proved as entertaining as a real vaudeville bill. William Collier, De Wolf Hopper, Douglas Fairbanks and several other prominent actors played auctioneer. The auction brought a little more than $10,000. Some of the heaviest purchasers were: Joseph R. Grismer, $400 for first choice of boxes, and the second was bought by Henry Smith for $410. Other boxes went to J. H. Greenhut, $175; Joseph Brooks, $155; Henry Blossom, $170; John L. Golden, $170; Alfred Seligman, $160; William Collier, $125; Georgia Caine, $195; Blanche Bates, $165; Stephen Scott, $100; Sol Lichenstein, $100; Herbert L. Jones, $160; Percy Williams, $100; Martin Beck, $90; A. Sherwood, $80; Dr. Oscar Leiser $75. Henry B. Harris bought the first choice of orchestra chairs at $30 each, and Leo Ditrichstein got the second choice at $25 apiece. The programme will embrace the ten best plays selected from the Lambs Club private gambols, including Honor Among Thieves, by Frank Craven and Scott Welch; The Great Suggestion, by Hale Hamilton and Bennett Musson; The Telephone Belles, by Clay M. Greene and Raymond Hubbel; The Unwelcome Guest, an American Baby Grand Opera, by Arthur Weld; A Question of Types, by Clay M. Greene; Donald Brian and J. Fred Zimmerman, Jr., in a protean sketch, Diablogues, and George V. Hobart's morality drama entitled Everywife, suggested by Everywoman. Other features will be monologues and a number of musical selections. The curtain will rise promptly at 1 o'clock and the entertainment will continue until 6. The following actors will appear:

W. L. Abingdon, Holbrook Blinn, Donald Brian, Digby Bell, Marie Browne, Theodore Roedik, Max Rundix, Robert H. Burnside, William Burress, David Bispham, William Collier, Emmett Corrigan, William Courtleigh, Clifton Crawford, Bernard Corbell, Frank Craven, Eugene Cowles, Lee Ditrichstein, Lawrence D'Orsay, Frank Daniels, Jack Devereaux, Josephine Angelin, Henry E. Dixey, Edward Ellis, Douglas Fairbanks, Lew Fields, Eddie Foy, Samuel Forrest, John L. Golden, Clay M. Greene, Joseph R. Grismer, Raymond Hubbel, George V. Hobart, Hale Hamilton, Otis Harlan, De Wolf Hopper, Joseph W. Herbert, Nathaniel Hartwig, Sam H. Harris, James K. Hackett, Raymond Hitchcock, Silvio Hein, Victor Herris, William Harrigan, Herbert L. Jones, Alfred Kappeler, Percival Knight, Gustav Kerker, William J. Kelly, Frank Lalor, Wilton Lackaye, John Mason, Frank McClinn, George F. Marion, Robert B. Mantell, Julian Mitchell, Stanley Murphy, John McCloskey, Bennett Musson, Hall McAllister, Bertram Marburg, George Nash, John Park, Frederick Perry, Eugene Presbrey, Phil Ryley, Joseph Ratliff, Harry Rebbling, Thomas W. Ross, Frank Reicher, Lawrence Reb, Cyril Scott, Winchell Smith, Willis Sweatnam, Charles A. Stevenson, Thomas Seabrooke, Alfred Seligman, Augustus Thomas, Ernest Truex, Lawrence Rea, Arthur Wells, Thomas A. Wise, Fritz Williams, Joe Weber, H. B. Warner, Frank Wilson, David Warfield, Scott Welch, Nat Wills, Harry Woodruff, and J. Fred Zimmerman, Jr.

PINAFORE REVIVAL.

For this year's annual revival of an old comic opera success William A. Brady and the Shuberts will offer Gilbert and Sullivan's H. M. S. Pinafore. The production will be made at the Casino Theatre, May 29, following The Balkan Princess, which closes May 27. The important members in the revival will be Marie Cahill as Little Buttercup, Fritzi Scheff as Josephine, De Wolf Hopper, James T. Powers, and Vida Whitmore.

The original American production was made by the stock company at the old Boston Museum, Boston, Mass., on Nov. 25, 1878. Fred Williams, father of Fritz Williams, was stage manager at that house at the time and supervised the production. John J. Braham conducted the orchestra. The cast was: Joseph Porter, George W. Wilson; Captain Corcoran, James Jones; Ralph Rackstraw, Rose Temple; Dick Deadeye, Ben R. Graham; Bill Bobstay, Joseph Haworth; Josephine, Marie Wainwright; Little Buttercup, Lizzie Harold, and Hebe, Sadie Martinot. The original New York production was made at the Old Standard Theatre, afterwards the Manhattan, on Jan. 15, 1879. The cast was: Right Hon. Joseph Porter, K. C. B., Thomas Whiffen; Capt. Corcoran, commander H. M. S. Pinafore, Eugene Clark; Ralph Rackstraw, Henry Laurent; Dick Deadeye, William Davidge; Bill Bobstay, Charles Makin; Bob Becket, H. J. Burt; Tom Tucker, Master Henry; Tom Bowlin, J. Wilmot; Josephine, the captain's daughter, Eva Mills; Little Buttercup (Mrs. Crimpe), a Portsmouth bumboat woman, Miss Guernsey, and Hebe, Sir Joseph's first cousin, Mlle. Jarbeau. The New York company went to Boston to witness the premiere in that city.

GEORGE B. BUNNELL DEAD

George B. Bunnell, the well known Connecticut manager, died at Greenefarm, Conn., May 3, at the age of seventy-six years. Early in life Mr. Bunnell was connected with the P. T. Barnum enterprises, after which he became interested himself in the museum business. At one time he had a museum on lower Broadway. In 1879 he started the Broadway Theatre and the Court Square Theatre in Brooklyn. In 1880 he acquired a theatre in Buffalo. In 1891 he secured the Hyperion Theatre, New Haven, and later secured the Grand Opera House in the same city. In 1892 he assumed control of Hawes Theatre, Bridgeport, Conn., which he renamed the Bunnell Theatre. He retired from active work about two years ago. He leaves a widow.

DEATH OF FREDERICK W. BERT.

Frederick W. Bert, one of our old-time theatrical managers, fell dead May 4 at the corner of Broadway and Forty-sixth Street, as he was walking with William A. Brady, whose confidential manager he had been for twenty years. Mr. Brady caught him and prevented his falling to the sidewalk. A doctor was summoned from Flower Hospital, who said that death was caused by heart trouble and dropsy.

Many years ago Mr. Bert was a prominent Western manager. In fact, he was a pioneer in the field. He was the biggest Western manager at the time when stars alone traveled. His stock companies were visited by the stars of the time, including Booth, Barrett, Florence, Salvini, and Modjeska. He fought hard against the innovation of traveling companies and lost. David Belasco, Al. Hayman, and William A. Brady received their earliest knowledge of the theatrical business in the employ of Mr. Bert, and by a strange turn of fate, when Mr. Bert lost his prestige and his stock companies, he became Mr. Brady's employe. In San Francisco he controlled the Grand Opera House, the Baldwin Theatre, and the California Theatre, and it was in one of his houses that Modjeska gave her first English performance. When he was forced out of San Francisco he came to Philadelphia and became manager of the Standard Theatre, and in 1890 joined Mr. Brady. The Lights o' London, which is the Brady Spring revival at the Lyric, was first brought out in this country by Mr. Bert at the California Theatre, San Francisco.

He was sixty-seven years old. His wife, Henrietta Osborne, died several years ago. Mabel Bert, the actress, is his sister-in-law. He left four grown children. Funeral services were held at Campbell's Undertaking Rooms in Twenty-third Street May 4, Rev. P. H. Carpenter conducting the services. Interment was in Evergreen Cemetery.

HALLETT GETS MOREY AGENCY.

Louis Hallett has purchased the Francis Morey Dramatic Agency, Inc., and has moved his offices to the Exchange building, 145 West Forty-fifth Street. While the agency will be enlarged with R. L. Herbert in charge of the engagements, Mr. Hallett will continue his vaudeville sketch bureau and productions.

CURRENT AMUSEMENTS.

Week ending May 13.

ACADEMY OF MUSIC—Stock co. in The Man of the Hour—366 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—Closed April 8.
BELASCO—The Concert—32d week—252 to 259 times.
BIJOU—Closed April 29.
BROADWAY—Lew Fields in The Hen-Pecks—14th week—107 to 114 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—31 times, plus 11th week—82 to 90 times.
COLONIAL—Vaudeville.
COLUMBIA—Queens of the Jardin de Paris.
COMEDY—William Collier in The Dictator—106 times, plus 5th week—29 to 35 times.
CRITERION—Francis Wilson in The Bachelor's Baby—170 times, plus 1st week—1 to 7 times.
DALY'S—Robert Mantell in Louis XI—1 time; The Merchant of Venice—4th time; Julius Cæsar—2 times.
EMPIRE—Closed April 28.
FOLIES BERGERE—Burnee—3d week.
GAIETY—Excuse Me—13th week—97 to 104 times.
GARDEN—Closed April 22.
GARRICK—Closed April 8.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—173 times, plus 13th week—98 to 105 times.
GLOBE—Hayes and Norworth in Little Miss Fix-it—9th week—41 to 48 times.
GRAND OPERA HOUSE—Corse Payton Stock in Sweet Kitty Bellairs—12 times.
HACKETT—Closed April 15.
HERALD SQUARE—Everywoman—11th week—83 to 90 times.
HIPPODROME—The International Cup, Ballet of Niagara—36th week: Marching Through Georgia—10th week.
HUDSON—Blanche Bates in Nobody's Widow—28th week—204 to 211 times.
HURTIG AND SEAMON—Parisian Widows.
IRVING PLACE—Berchtesgadner Players in Almenrausch and Edelweiss—3 times; Der Lebner vom Semplit—2 times; Der Dorfpfarrer—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Ralph Herz in Dr. De Luxe—4th week—25 to 32 times.
LIBERTY—Christie MacDonald in The Spring Maid—20th week—155 to 162 times.
LYCEUM—Mrs. Fiske in Mrs. Rumpstead-Leigh—6th week—41 to 48 times.
LYRIC—The Lights o' London—2d week—9 to 16 times.
MAJESTIC—The Smart Set in His Honor the Barber—8 times.
MANHATTAN—Madame X—175 times, plus 8 times.
MARIE ELLIOTT'S—The Deep Purple—121 times, plus 3d week—17 to 24 times.
METROPOLIS—Cecil Spooner in St. Elmo—10 times.
METROPOLITAN—Closed April 15.
MINER'S BOWERY—Pat White's Burlesquers.
MINER'S BRONX—Watson's Burlesquers.
MINER'S EIGHTH AVENUE—Dreamland Burlesquers.
MURRAY HILL—Marathon Girls Burlesquers.
NEW—May 12—The Lambs Public Gambol.
NEW AMSTERDAM—The Pink Lady—9th week 66 to 72 times.
OLYMPIC—Knickerbocker Burlesquers.
PLAYHOUSE—Over Night—122 times, plus 4th week—25 to 32 times.
REPUBLIC—Closed April 29.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—9th week—67 to 74 times.
VICTORIA—Vaudeville.
WALLACK'S—Mabel Hite in A Certain Party—3d week—17 to 24 times.
WEBER'S—Closed April 21.
WEST END—Robert T. Haines Stock in The Liars—8 times.
WINTER GARDEN—Spectacle and Vaudeville—7th week.

A DARING NEW PLAY.

Rebellion, a play in four acts, by Joseph Medill Patterson, was produced by Gertrude Elliott at the Shubert Theatre, Kansas City, May 4, with this cast:

Georgia Connor ..... Gertrude Elliott
Jim Connor ..... Sydney Booth
Mrs. Talbot ..... Angela Ogden
Al. Talbot ..... F. Creighton Hale
Mason Stevens ..... A. Scott-Gatty
Father Hervey ..... Fuller Mellish
Dr. Randall ..... George Farren
A Politician ..... Arthur Ashland
A Collector ..... Bennett Kilpack
A Janitor ..... Sam T. Pearce

The story of the play has been built about the question of divorce, it being a protest against the exaction of the Catholic Church. A family, husband, wife and her mother and brother, are living in a Chicago flat. After several years of married life things have gone from bad to worse, the husband being an habitual drunkard and out of work, while the wife supports them all as a stenographer.

The first act shows a break with Jim Connor turned out to shift for himself. Mason Stevens, who works in the same office with Georgia, where by the way she has passed as Miss Connor, comes in at this stage, and he renders assistance in many ways to the little family, which is of the Catholic faith. The mother from the first was decidedly opposed to the separation, working secretly in conjunction with Father Hervey to re-unite the couple. This is finally accomplished in one of the strongest scenes of the play in which Georgia protests passionately against the action, acknowledging her growing affection for Mason Stevens, but finally putting him out of her life and taking her recreant husband back. A year and a half elapses, during which time a baby is born, and the husband falls into his old ways, the family being positively in want. The climax of the play occurs at the close of the third act, when, at the death of the baby, while the family are kneeling in prayer and the priest is saying the last words over the dead body, the father is brought home in a helpless state of intoxication. Another year passes and finds Georgia back at work and successful, when the priest again makes his plea for another trial of her husband, who again is making an effort at reform. This is too much, and in a scene in which Mason Stevens returns and confronts both Father Hervey and Georgia, she renounces her church, and agrees to secure a divorce and marry Stevens. Miss Elliott plays Georgia Connor, Jim Connor is played by Sydney Booth, Mason Stevens is impersonated by A. Scott-Gatty, and Father Hervey by Fuller Mellish.

THE STAGE BIRTHDAY CALENDAR

(Continued from page 13.)

Hugh Cameron, for the past two seasons identified with the Western Seven Days Company.

May 10: John Hare, the famous London actor, who promises to make a farewell American tour this coming season, under the direction of Charles Frohman.

Taylor Holmes, who appeared first this season in The Commuters; then he was seen briefly in Marriage à la Carte, and at the present moment he is one of the drawing cards at the new Folies Bergere Music Hall.

Lee Baker, for many years with the Thanhouser Stock, Milwaukee, for two seasons with the New Theatre Company, and at present at the head of the stock company at the Lyric Theatre, Minneapolis.

Wilfred Roger, lately seen with Olga Nethersole in Mary Magdelene, previous to which he played the role of Manson in The Servant in the House, touring company.

Helen Wilton, who flits bithely from the dramatic stage to musical comedy and back again with a facility quite amazing, having appeared in Babes in Toyland, with Fritzi Scheff in The Prima Donna, with Anne Blancke, her aunt, by the by, in A Little Outcast, and in stock in Minneapolis, Chicago, Cleveland, and Columbus.

Ida Rene, the dainty English imitatrix, who was a visitor to our shores the season of 1904-05, appearing as a vaudeville headliner.

JOHNSON BRISCOE.

ANOTHER CHILDREN'S PERFORMANCE.

This afternoon the "all-kid" performance of Pomander Walk will be repeated at Wallack's. The same cast, including Jean Ford, Vivian Tobin, George Tobin, Rea Martin, Isabelle Lamon, Dorothy Vernon, Pearl Egan, Berta Donn, Daniel Burns, Ben Benton, Edwin Wilson, Jerome Fernandez, Philip Traub, Thomas Vorden, and William Collier, Jr., will appear.

Professor Malcolm Andrews, of the Anti-Juvenile Labor League, has bought seats for 150 members of that organization for the matinee. Professor Andrews wants the League to form a first-hand opinion of the appearance and deportment of the stage child. A committee of the League will also visit the young performers in their homes, for the purpose of noting the domestic conditions under which they are brought up.

THE HEART BREAKERS.

Mort H. Singer, Chicago's producer of musical comedy, on May 30 at the Princess Theatre will make his Spring production of The Heart Breakers, by Will M. Hough and Frank R. Adams. The music is by Harold Orlob and Melville Gideon.

The Princess manager has engaged an all-star cast for the forthcoming production. It is headed by Sallie Fisher. The leading man of the company will be George Damerel. Other players will be James H. Bradbury, Anna Wheaton, Will Phillips, Harry Pilcer, Johnny Fogarty, and Robert Wilson. Mr. Singer has engaged Ned Wayburn to stage The Heart Breakers.

INCORPORATIONS AT ALBANY.

Eight Companies Publish Their Intentions and Standing.

Theatrical and other amusement companies filed articles of incorporation with Secretary of State Lagansky at Albany last week as follows:

Trans-Oceanic Carnival Company, New York city, to operate theatres, own and dispose of dramatic and musical productions, own and lease wild and trained animals; capital, $1,500; directors: Sam W. Gumperts, 2403 Broadway, Sol Fischel, 62 West Ninth Street, New York city; M. Adam Fox, St. George Hotel, Brooklyn, N. Y.

The Milligert Amusement Company, New York city, formed to procure and stage plays, also moving picture exhibits; capital, $13,500; directors: Louis Simon, Felix Feist, Maurice L. Hendenheimer, 141 Broadway, New York city.

Dramatic Circuit Company, New York city, to conduct a general theatrical business, produce plays, operas, burlesques, and sketches, and to maintain a theatrical school; capital, $1,000; directors: Matthew M. Feeley, Clifford C. Lindsley, 34 West Thirty-third Street, New York city; John S. Rose, Orange, N. J.

Fair Play Agency, New York city, to produce and present, and to license others to present, theatrical and operatic productions; capital, $5,000; directors: Marie V. Fitzgerald, 234 West Twenty-first Street, New York city; George E. Dougherty, 299 Eldert Street, Charles D. McCaull, 2674 East Nineteenth Street, Sheepshead Bay, Brooklyn, N. Y.

C. A. Schilling's Sons, New York city, hotel and inn keepers, and proprietors and managers of theatres, moving picture shows, amusement parks, etc.; capital, $6,000; directors: Charles H. Schilling, Edwin W. Schilling, Henry A. Schilling, Rockaway Beach, N. Y.

The Ridgewood Amusement Company, Brooklyn, N. Y., to produce plays, operas, vaudeville and moving pictures, also to acquire and equip one or more theatres; capital, $2,000; directors: Thereesa Bizall, Emily Keller, 441 Knickerbocker Avenue, William Bennett, 285 Carlton Avenue, Brooklyn, N. Y.

The Astoria Schuetzen Park Company, of New York city, has certified that its capital stock is $1,500 and the entire amount has been paid in. Julius Link is the president and Emma Link secretary of the company.

The National Dramatic Society, of New York city (a membership corporation), formed to elevate and encourage the production of dramas of exceptional merit and promote high-class criticism; directors: J. S. Morrison, 329 West Forty-seventh Street, J. P. Whitley, 132 East Twenty-fourth Street, E. Lewis, 211 West 109th Street, H. Michaels, 257 West Forty-third Street, E. Hayes, 132 West Forty-fifth Street, New York city.

ACTORS' CHURCH ALLIANCE.

The yearly meeting of the New York Chapter will be held at St. Chrysostom's Hall, 550 Seventh Avenue, Thursday, May 11, at 8 P.M. The ticket for the nominations for officers and directors is posted on the bulletin board at headquarters. All members of the Chapter whose dues are paid up to May 1, 1911, are in good standing and can vote on this ticket at the yearly meeting. This ticket does not prevent nominations from the floor.

The National Conference will be held in one of the club rooms at the Grand Opera House, Twenty-third Street and Eighth Avenue, Wednesday, May 17, at 9.30 A.M. The National Council will give a dinner at the Parisian Restaurant the evening of May 18, at 7 P.M. Charles T. Catlin will be the toastmaster and Grace Isabel Colbron will be one of the guests of honor.

A VAUDEVILLE WAR?

With the White Rats increasing their membership and preparing to make demands on the vaudeville managers, and the latter organising to defeat those demands, the clouds loom heavy in the vaudeville sky. Through their official organ the White Rats Actors' Union is advertising for first-class theatres, either to lease or to operate on percentage, for first-class vaudeville, and the vaudeville managers, who held a meeting in the Putnam building Monday afternoon, are uniting with the possibility of a $50,000,000 vaudeville trust, to keep salaries down and to prevent competition. It is expected that after June 10 the White Rats will strike.

MORE TALENT FOR THE FROLIC.

Julian Eltinge and Charles J. Ross have been secured for the Friars' Frolic, which begins its tour at the New Amsterdam Theatre on May 28. Eltinge will enact the role of Juliet in a burlesque in which Andrew Mack will play Romeo. Mr. Ross will be one of the interlocutors.

William A. Brady is the latest to sign contracts for appearance in some capacity at the Frolic. Daniel Frohman has volunteered to help in every way possible, so the Friars are insistent that he make an appearance as an actor.

THE P. W. L. TESTIMONIAL.

To raise funds for the establishment of a permanent home, the Professional Woman's League held a testimonial at the Hudson Theatre on the afternoon of May 9. With the funds which they derived from the testimonial they expect to lay a foundation for a permanent home. The entertainment at the Hudson Theatre opened with a minstrel first part in which the members of the League appeared in black-face. After the first part there was an olio furnished by dramatic, musical and vaudeville stars.

REFLECTIONS.

Oscar Briggs, who has been seriously ill, has sufficiently recovered to leave the hospital. He left last week for Wisconsin to visit his brother and recuperate.

A daughter was born to Mr. and Mrs. Fred C. Truesdell, in New York, April 29. Mr. Truesdell is with Alma, Where Do You Live. Mrs. Truesdell is professionally known as Ethel Dovey and is a sister of Alice Dovey now with The Pink Lady.

It was erroneously stated in the Philadelphia letter of last week that Bennett Musson played the part of the husband in Margaret Mayo's new play, Behind the Scenes, for James Kirkwood played the part and Bennett Musson took the part of his friend.

The Gamblers closed its season Saturday night in Brooklyn. Practically the entire original company has been engaged for the next season, which begins in Boston in October.

Manager John Graham from Boston is in the city booking a musical farce comedy to the Coast and return. He is also arranging the route for his old time one-ring circus, which played a week in Boston recently.

W. W. Saunders, formerly American representative for The Great Raymond, is at present in Paris. After a few days' stay in the French capital, Mr. Saunders, who is now personal representative and attorney in fact for Maurice F. Raymond, will take flying trips to Berlin and Vienna, afterward returning to London to secure new quarters for Mr. Raymond's workshop. That well-known globe trotter and famous theatrical agent, Mr. Richard Pitrot, is to succeed Mr. Saunders as American representative for The Great Raymond.

The opening of the new play, The Lady from Oklahoma, by Elizabeth Jordan, in which Herbert Kelcey and Effie Shannon are to be starred by A. C. Delamater, has been arranged to take place at Nixon's Apollo Theatre, Atlantic City, where the piece will be presented for the week beginning May 15.

The Actors' Fund of America held its annual meeting at the Galety Theatre yesterday afternoon. The officers elected will be announced in next week's issue.

David Warfield closed his season Saturday night in Detroit, Mich. His play, The Return of Peter Grimm, has been very successful on the road and will be brought to New York early next season.

Mrs. Emma Salisbury Southard, who was brought from Lansing, Mich., critically ill, is convalescing at the home of her sister, Ella Salisbury, in this city.

Charles Klein became a grandfather through the birth of a daughter last week to Phillip Klein, his son and manager of The Gamblers.

Mr. and Mrs. Frank McKee and Mr. and Mrs. B C. Whitney arrived on the *Lusitania* last week from London.

Harriet Ford, Hilda Spong, Nevada Hetron, Mildred Holland, Hedwig Reicher, Harriet Ross, Lily Dorn, Sophie Brandt, Alexis Kosloff, the Russian dancer; D. S. Samuels, James Halleck Reid, Templar Saxe, and Butler Manville were some of the theatrical notabilities at last Thursday's reception given by Edmund Russell in his studio. Mr. Kosloff did a Russian dance in costume, Baroness von Groyss, of Vienna, played some of her own compositions, Lillian Price sang, and the flute soloist of the Russian Symphony Orchestra played. Mr. Russell is painting a life-sized portrait of Mr. Reid as Cardinal Wolsey.

DATES AHEAD

(Received too late for classification.)

BERNHARDT, SARAH (W. F. Connor, mgr.): Reno, Nev. 10, Ogden, U., 11, Salt Lake City 13, Cheyenne, Wyo., 13, Denver, Colo., 14.
BIG CITY MINSTRELS (John W. Vogel, mgr.): Kenosha, Wis., 14, Waukegan, Ill., 15, Aurora 16, Joliet 17, Hoopeston 18, Danville 19, Crawfordsville, Ind., 20.
BOSTON STOCK (Leslie B. Smith, mgr.): Kingston, N. Y., 8-13.
BURKE, BILLIE (Charles Frohman, mgr.): Denver, Colo., 15-20.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Detroit, Mich., 15-20.
DILL, MAX (Max Dill, mgr.): Spokane, Wash., 13, 14, Prince Albert, Can., 18-20.
DOCKSTADER'S MINSTRELS (Lew Dockstader, mgr.): Spokane, Wash., 11, 12.
DREW, JOHN (Charles Frohman, mgr.): Colorado Springs, Colo., 15, Cheyenne, Wyo., 16, Salt Lake City, U., 18-20.
JIM AND THE SINGER: Lansing, Mich., 13, Portland 15, Belding 16.
LADY FROM OKLAHOMA: Atlantic City, N. J., 15-17.
NETHERSOLE, OLGA (Liebler and Co., mgrs.): Portland, Ore., 11-13.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Brooklyn, N. Y., 8-20.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Pittsburgh, Pa., 15-20.
STARR, FRANCES (David Belasco, mgr.): Oswego, N. Y., 10, Geneva 11, Syracuse 12, 13.
SUBURBAN STOCK: St. Louis, Mo., May 14—indefinite.
TEAL, RAYMOND, MUSICAL COMEDY: Porterville, Cal., 10, Visalia 11, Lemoore 12, Coalinga 13-21, Hanford 22, 23.

NOTES OF VARIOUS ACTIVITIES.

Lew Walsh, comedian for several seasons with the Grace Hayward company, is at liberty for dramatic stock or musical comedy. He may be addressed at the Warrington Theatre, Oak Park, Ill.

If you are playing Chicago it might pay to drop in at 1038 Blue Island Avenue. One has always occasion to replenish her stock of stage wardrobe and the opportunity for some desirable bargains are liable to offer themselves.

THE STOCK COMPANIES.

Here is a portrait of Robert T. Haines, who last week began what promises to be a successful stock season at the head of his own company at the West End Theatre, New York.

Arthur Row will close with the Johnstown, Pa., Stock company on May 13 and after a few days in New York will go to his home in Boston, where he will spend his first vacation in three years. Mr. Row's work has been highly commended by the critics.

The Mabel Paige Stock company, under the management of Charles W. Ritchie, opened their season at the Majestic Theatre, Montgomery, Ala., in The Love Route, Monday, April 17. Why Women Sin followed April 24. Billy on May 1, and the Man from Mexico May 8. The George M. Cohan Musical plays will follow, opening May 15 with Forty-five Minutes from Broadway. Associated with Miss Paige are J. C. Mathews, R. W. Conant, F. W. Taylor, Edward Lawrence, George Marshall, Percy Kilbride, Marie Warren, Donah Benrimo, Anna Forshner, Jeannette Parsons, Marjorie Horner, F. B. Miller, stage manager; C. E. Oelrich, scenic artist; W. K. Couch, representative; J. N. G. Fisher, treasurer; Earl May, carpenter. The business has been excellent, and a prosperous season is anticipated.

George Alison who has been for some years the very popular leading man of the Brooklyn Crescent Theatre Stock company, will open on May 29, playing the leads at the Murat Theatre, Indianapolis, for a Summer engagement. Mr. Alison will return to the Crescent in Brooklyn next September, which is good news to his many friends in that city.

At the Majestic Theatre, Utica, N. Y., the eleventh successive season of Summer stock was inaugurated Monday, May 1. Paid in Full was the opening bill. The roster of the Utica company follows: George Drury Hart, Frederic Ormonde, John B. Mack, Robert Ellis, Addison Mott, Grahame Earle, Wayne Lyter, R. R. Ritchey, Harriet Duke, Augusta Gill, Dorothy Lee, Maude Stevens, Louis Dean, stage director; Sim. Allen, manager; Fred. Komlosy, scenic artist.

Monday, May 1, also marked the inauguration of Summer stock at Altoona, Pa. Salomy Jane opened the season. The Altoona organization consists of the following: John Bertin, Richard Marsden, Charles Drew Mack, Charles W. Guthrie, Edward Mills, Joseph Granby, William Roll, Charles F. Ward, Jack Ellisan, Emma Myrkle, Alice Lounsbury, Helen Jackson, and Frankie McCoy.

Harrisburg, Pa., received its initial production of Summer stock Monday, May 8. Harold McGrath's Man on the Box was the opening bill and was presented by the following players: Hayden Stevenson, Elliot J. Sims, Edgar Darrell, Harry A. Henshaw, J. M. Byrnes, Frank Beamish, W. E. Warren, Edward Tanner, Blanche Shirley, Isabelle Sherman, Rita Knight, Ormi Hawley, R. G. Edwards, stage director; Phil. Levy, manager; Edward Vandermark, scenic artist.

Cathrene Counties, at the Majestic, Grand Rapids, met with great success with her revival of Romeo and Juliet. It was very pretentious in costuming and scenic effects, and a local reviewer describes it as marked by "dignity, deftness in acting, and correct elocutionary expression." Honors were shared by Miss Counties as Juliet; Regan Hughston as Romeo; Norman Hackett as Mercutio; Lovetta Wells as the Nurse; Edward Morrissy as Tybach; De Witt Newing as Peter, and Albert Tavernier who spoke the prologue and enacted Friar Laurence.

The Myers-Daniels Stock company opened at the Auditorium Theatre, Baltimore, Md., May 1 in The Charity Ball. In the company are Irene Myers, Charles Daniels, Irving J. Lawrence, Beatrice Reticher, J. Charles Haydon, Carrie Lamont, Carlyn Lawrence, Eugene West, Fred M. Thornberg, Kirwin Wilkinson, Hugh Reticher, Frank Ely, and Helen Richardson.

SPRING DAYS IN CHICAGO

The Amendment to the Child Labor Law Recommended for Passage—New Musical Comedy by Channing Pollock and Rennold Wolf—Colburn's Chat.

CHICAGO, May 8.—The distinctly new thing, so far as Chicago is concerned, is Marriage a la Carte, with Emmy Wehlan as a charming feature, now delighting lovers of real musical comedy at the Grand Opera House. Local reviewers have been unanimous in their commendation of the production, praising heartily the book by C. M. S. McLellan, the music by Ivan Caryll, and the company of actors, singers and dancers. Especially delighted are the professional playgoers (and in this instance the public seems to be in hearty accord) with the artistic acting, singing and dancing of Miss Wehlan, and the remarkable handiwork of Lenox Pawle and Charles Judels. There are crowds of handsome girls, with Gertrude Vanderbilt a prime favorite; the story is rich and in excellent taste, and the entire effort is high class, neat and alluring. Good music, but not too good to be popular, and a chorus, strong, but very rapid in its action but splendid in its lubricousness by the clever acting of the people in the cast, make a delightful entertainment out of Marriage a la Carte. The musical comedy deserves an extended stay at the Grand, and seems to have made such a favorable impression upon the public as will insure it a run extending well into the Summer.

The amendment to the child labor law, which prohibits children on the stage under certain restrictions, has been recommended for passage by the Senate Judiciary Committee and will probably pass a law at an early day, thus removing a very great hindrance to the artistic progress of a certain class of dramatic and musical manifestations. The bill is modeled somewhat on the New York act, and is an approach toward proper action on the subject. Will J. Davis, manager of the Illinois Theatre, and other prominent managers have worked hercules to have the former unjust act set aside and are to be congratulated on their success.

"If you can't follow suit, play trumps," is the name of a game of cards where such a rule obtains. Well, what of it? Something of that sort seems to be necessary in mentioning The Quality of Mercy, by Forrest Haines, which has been given at the Lyric Theatre during the week. It is the contest which the local critics seem to be most unanimous in condemnation. But it is almost necessary to trump the trick exactly, as it is for from being a great play; but worse ones have made runs that at least approached a success, and box houses were broken. Its lights and shades are handled effectively and the lesson it attempts to teach, good, the final climax arriving in good shape on schedule time. To be sure, it is quite evident that it was patterned after The Easiest Way, with an echo from Madame X, and it is not improbable that it will be effectively improved and strengthened. The people were by no means bad in their work on Monday night, the second of its presentation, as some of the critics declared they were on Sunday night. Chara Knott as the "woman with a past," which she was trying to live down as the wife of an honest but impetuous man, played with much power, though somewhat negatively for the most part, and W. J. Hart did the part of the husband with much awkward naturalness. Anna Layng did a girl of the tenements rather well, Florence Gerome dished up "Diamond Mabel" with the right knife effects, and H. A. Benson did the Richard Bennett stunt effectively.

The Fourth Estate, the play by Joseph Medill Patterson and Harriet Ford, which had a couple of long runs at two of the high-priced theatres some months ago, was done during the week in stock by the College Theatre company, and it had a most excellent series of presentations, too, with Marie Nelson as the Judge's daughter, in which she was seen at her very best, playing the strong and impassioned scenes with the naturalness and mental rather than physical strength as would be expected from one reared in such surroundings. Rodney Ranous and Wheeler Wood with strength and naturalness, Jay Quigley was a fine Judge, Henry W. Rowell did the part of the newspaper publisher excellently well and Gertrude Lee as Joe Dillon, the old newspaper man, and the other characters were handled with taste and discretion. Manager T. C. Gleason is doing big things at the College and is making money.

A new circuit of ten theatres in and around Chicago has been formed within a few days past, the theatres including the Haymarket, Wilson, Marlowe, and Alhambra, with others to come in within a few days, the whole to be under the general management of Colonel Willard Hoche, who has been manager for Kohl and Castle for several years of the Haymarket, Wilson, and Academy. Charles B. Marvin, who is well known as a stock company proprietor in Chicago, is interested with Colonel Hoche, and the name of the firm will be Hoche and Marvin. An all-star stock company will be put in the Haymarket for a Summer season on June 5, and the Alhambra will begin a season of vaudeville on July 17. Ralph T. Kettering will be general manager of the circuit, beginning May 1.

Adele Rowland has renewed her popularity so greatly in her personation with Sam Bernard in Be Came from Milwaukee that she is attracting managerial as well as auditors' attention, and it is announced that she has been engaged by Cohan and Harris to play the principal role in a new musical comedy by Channing Pollock and Rennold Wolf, which will be launched next season.

Madame X seem to have "caught 'em again," Every seat was sold and hundreds turned away at the opening night at McVicker's when the play was put on there for its second run. It looks as though the sensation at the Garrick Theatre is to be repeated. Dorothy Donnelly is renewing her triumphs of last year, and quite the first thing we all know she will be twinkling as a star of pretty near the first magnitude.

George Beban, the popular actor, in The Sign of the Rose heads a strong bill at the American Music Hall this week. Bonita, with memories of Wine, Women and Song, is featured also, as are the Nichol Sisters in blackface comedy, the Australian Woodchoppers, Redford and Winchester in juggling acts, the popular De Haven Quartette, Norton and Moore as grotesque comedians and others. The American not only holds its own, but lays over once in a while, to the delight of its large audiences.

The "new version" of Merry Mary at the Whitney which has been "spruced up" by Frank Tannehill, Jr., with Sophie Tucker still in the leading role, though the rest of the company includes many new people, is having premiers. Miss Tucker's new song, "The Land of Bombaloo," bidding for favor with those who like her strenuous ways and voice, in which she is assisted by the Taxicab Chorus. This "auto" do something toward pulling the piece together. Grace Kennicott, the new prima donna, is a Chicago girl, recently with A Stubborn Cinderella, and Edward Hume is the successor of Myles McCarthy in the leading masculine role.

Julian Eltinge, who closes his engagement at the Colonial Theatre May 13, will afterward make a brief appearance in The Friar's Frolic, which has been largely written by George M. Cohan, and in which Mr. Cohan himself, William Collier and a long list of the leading actors will appear, and then will be off for his postponed European trip about the middle of June.

There is nothing new to be said about Ethel Barrymore or her two plays of this season, Alice-Sit-by-the-Fire and The Twelve-Pound Look, as far as the country at large and New York city in particular are concerned, as both plays are familiar to the metropolitan audiences, and the longer of the two Barrie plays is quite as familiar here, and possibly it is not essential that a Chicago criticism of either play would be anything more than something added in the way of commendation for plays and player alike. The play of Alice-Sit-by-the-Fire is given with the same old exquisite touches that have marked its previous presentations at Powers' Theatre here, this time given at the Blackstone Theatre, where it has been the leading attraction for the week just passed. The Twelve-Pound Look is new here and has called for unanimous praise on the part of the daily reviewers, one of them calling it "an exquisite bit" and another one saying that there was "a whole philosophy of existence" in the little one-act play. The two offerings certainly make an attractive stage menu for the fortnight in which they are to be the attractions, and then for the remainder of the month we shall have something else in which Miss Barrymore and her competent company will continue to delight the Chicagoans.

Texas, Feigl's romantic Western play, was the attraction during the week at the Imperial, with Edna von Lake in the title-role and William J. Bauman and the rest of the excellent stock company in support. Miss Von Lake plays more conventional characters better than these rough Western ones, but she made an excellent appearance and can be complimented generally as this Wild West heroine, accenting the more civilized and cultured features rather than the rougher ones, while Mr. Bauman played conscientiously and carefully as Jack Dallam, and John T. Nicholson, who is always good, did the rakish Lord Angus excellently well, and the characters in the rest of the support were given with good results.

At the Majestic Theatre the present week we have Alice Lloyd, singing comedienne; Edward Abeles, character actor, in He Tried to Be Nice, by Grant Stewart; Lew Sully, humorist; Billy B. Van and the Beaumont Sisters in their musical comedy, Props; the Primrose Four, a singing quartette; Madden and Fitzpatrick in The Turn of the Tide; the Onetti Sisters, gymnasts; Sharp and Turek in their Southern specialty, and the Three Hanlons in their trick pantomime—certainly a remarkable aggregation of talent, in which all do excellent work.

Don't Lie to Your Wife, the three-act farce which had a short season at the Whitney a while ago, is at the National Theatre this week. Dave Lewis is the leading player in the company, and he also pleads guilty to writing parts of the piece. Shall we forgive him? Echo answers (business of repeating the last two words of the question).

Moths this week is the final attraction of the season at the Marlowe Theatre. Lelia Shaw and Albert Phillips are entering upon a week of appreciative audiences, as their fine work at the Marlowe has made them thousands of enthusiastic friends and admirers.

After a week of darkness the Studebaker reopens to-night with the first performance of its Spring and Summer attraction, Will-o'-the-Wisp, the new musical comedy by Alfred Robyn and Walter Percival. The cast includes among its players Ignacio Martinetti, William Riley Hatch, Richie Ling, Olive Ulrich, Josie Sadler, Bertha Holly, Cecil Cunningham, and Ethel Gilmore. A Heidelberg rathskeller and a French garden are the scenes of the proceedings, and the story, as told by the players, deals with the adventures of an American youth who is seeking education in Germany and sophistication in Paris—certainly giving ample room for lively fun. More extended comment next week.

Peace on Earth, a play which, like The Fox and The Dollar Mark, will come to us after a preliminary trial on the Los Angeles canine, is to come to the Blackstone Theatre, succeeding Ethel Barrymore at the Blackstone Theatre on May 28. McKee Rankin and his daughter Doris, Lionel Barrymore, and Frank Keenan are among its leading players. The play, which was originally named Kaintuck, is a story introducing Kentucky moonshiners and was written by Er Lawshe, formerly a Louisville critic on one of the papers there.

There is an effort being made, owing to the large houses which have greeted Ethel Barrymore at the Blackstone Theatre, to have her engagement extended to a greater length than the original four weeks. If this should succeed, that would postpone the production of Peace on Earth to a more distant date and possibly to another theatre. But the end of May is in the distance yet. Miss Barrymore's engagement of an apartment here till the first of July, or thereabouts, looks as though she will remain. She always has liked Chicago, and Chicago certainly reciprocates—or what is it Sam Bernard says?

A striking feature of the return engagement of Madame Sherry at the Colonial Theatre on May 14 will be the appearance serially of the various prima donnas who have personated that lively individual since the show was given for the first time. Lina Abarbanel will open in the role, and she will be succeeded after a week's appearance by one of the others who have appeared in the role, and this one in turn by another, until all of them have appeared, the management bringing them in from the road companies as wanted. This is certainly a novel idea and should keep up the interest, if there were any need of trying to do that.

Both White City and Riverside Park are getting into trim for the Summer openings. A new coat of white paint and walks on which pounded stone have been strewn are announced as having been accomplished at the latter, and the former will soon come to the front with special announcements, so it is intimated.

Mary Moncure Parker rises to remark that she used the title of The Quality of Mercy as the title to a play several years ago, and threatens injunction proceedings against the affair at the Lyric, all of which gives more publicity to both writer of the previous play and the Lyric production. Arbitration might be suggested, but that would eliminate all the good advertising. And so forth. By the way, The Quality of Mercy at the Lyric was so strained that it ended its run of one week at this house Saturday night.

Get-Rich-Quick Wallingford, at the Olympic, finished its first six months of local exploitation last Friday night, celebrating its two hundredth performance. It has now started on its second six months' run.

Rose Stahl and Maggie Pepper will remain at the Illinois indefinitely. A large and cheering success.

That Manager Motts made a good name for his negro players at his Pekin Theatre three or four years ago would seem to be indicated by the fact that the Pekin Stock company, which figured at the State Street house seems to have come together as an organization, more or less intact, at least in name, and they are appearing in rich and melodious singing and typical Afro-American acting at the Globe Theatre, where the Lime-Kiln Club is being given, with all of the M. Quad eccentricities accented, a number of recruits from the Williams and Walker and Cole and Johnson players furnishing most of the acting and singing with their accustomed vim. The singing is unusually good, the soloists having fine voices for the most part, while the choruses not only make a noise, but a musical noise, and really discount many a company of white singers of either sex. There would seem to be room for such a company as this, and it certainly can do its part.

And now, it seems, that as usual the Delphic oracle, which announced that the Auditorium would be turned into a Summer concert hall, was entirely within its rights to be wrong. Alas! There will be no "ganymedere" and no "golden bowls" as the concert hall scheme has been abandoned.

The most popular play on earth is at the Haymarket this week. Yes; it is Uncle Tom's Cabin, of course.

This week ends the highly profitable engagement of Julian Eltinge at the Colonial.

Herman Devries, who has taught vocal students for ten years at the Chicago Musical College, will open a studio of his own in the Fine Arts Building late in June.

OTIS COLBURN.

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SPOKANE.

Del S. Lawrence and Jane Kelton Well Received —News Items and Gossip.

Mischa Elman, violinist, attracted a large audience at his recital at the Auditorium April 24. Percy Kahn was the accompanist. The Merry Widow, with Mabel Wilber and Charles Meakins and large co., played to capacity at six performances 25-29. Marie Dressler in Tillie's Nightmare 30-2. Madame Sherry 3-7. Paul Gilmore 8. Queen of the Moulin Rouge 9, 10. Lew Dockstader's Minstrels 11, 12. Max Dill 13, 14. Frederick Ward 16, 17. Russian Symphony Orchestra 18. The Girl from Rector's 21, 22. Vesta Victoria 23, 24. Ruth St. Denis 25, 26. Blanche Ring 28.

The Baker Stock co. scored in The Lottery Man at the Spokane week of 23. Franklyn Underwood had the title-role, Louise Brownell appearing as Lizzie. Merely Mary Ann is underlined 30-6.

The Lawrence Stock co. played Yon Yonson at the American 23-28. Del S. Lawrence essayed the name part and Jane Kelton was the Jennie Morris. Dorothy Vernon of Haddon Hall 30-6.

The dramatic department of Spokane College presented Between the Acts 28. The college glee club assisted.

Students at the Washington State College, Pullman, are arranging a wild west show to take place the latter part of May. Guy Stambaugh, of Spokane, will be manager.

Amy Midgley, soprano, has been engaged to sing at the Lyric Theatre.

Hal Forde, who is playing on Orpheum time, announced in Spokane he has been engaged to star in The Chocolate Soldier in Australia next season.

When the commissioners of Shoshone County, Idaho, declined to renew Dan McInnis' application for a renewal of license, the Arcade Theatre and dance hall was put out of business.

Lee Morris, of the Del S. Lawrence Stock co., who was called to Los Angeles recently by the sickness of his mother, has returned to Spokane.

Walter Frieling has prepared plans for a two-story theatre building, costing $125,000, to be erected at Kellogg, Idaho, this Spring, for William Schaefer. The house will seat 850. The basement will be used as a roller skating rink.

James H. Harrington, thirty-nine years of age, the first property man employed at the Spokane Theatre, is dead. He was a member of the T. M. A. and was at one time business manager of the Spokane local of the International Association of Stage Employes, which had charge of the burial. He was at the Spokane Theatre since its opening twelve years ago, and retired from active work several months ago.

Buono Tempo Amusement company has been incorporated by George E. Ervin and his associates to erect an amusement castle of concrete, reinforced, 80 by 160 feet, costing $100,000, at Riverside Avenue and Jefferson Street, Spokane, overlooking the Spokane Falls. The site cost $80,000. Plans are being drawn and it is expected to begin work in a few weeks. Mr. Ervin will be manager.

Peter Carroll, stage-manager at the Orpheum Theatre, philosopher, all around good fellow and permanent headliner in Spokane's popular vaudeville house, was the subject of a full page story by Leslie Jayne in the "Inland Herald" recently. "Pete" handed out a careful assortment of orphics and Manager Muller put on the embroidery when he quoted Alice Lloyd as saying of this man of many parts: "He took care of me like a 'usband." His stronghold is the manipulation of words—he has T. R. beaten to a frazzle.

W. S. M'CREA.

SEATTLE.

Marie Dressler Given an Ovation—Praise for Shirley Rossmore

At the Moore Tillie's Nightmare April 23-29 made a great hit, and the attendance averaged good business. Marie Dressler as Tillie won an ovation, which on her part met with an appropriate acknowledgment. In the cast were Lottie Mart, Phyllis Gordon, Angie Norton, Harry Macdonough, Horace Newman and others. The Speedthrift 30-3. Lew Dockstader's Minstrels 4-6.

At the Grand Mischa Elman, under the auspices of the Ladies' Musical Club, gave a delightful concert 27, which was well attended. Queen of the Moulin Rouge 30-6.

The Lion and the Mouse 23-29 was presented in an acceptable manner by the Landers-Stevens co. before houses ranging from small to large. Georgia Cooper as Shirley Rossmore interpreted the part with skill and ability, while Mr. Stevens acquitted himself well as John Burkett Ryder. Denton Vane as Jefferson Ryder and Jane M. Urban as Kate Roberts were seen to advantage, and the other members of the cast gave adequate support. This play never fails to make a strong appeal. Same co. in Zaza 30-6.

Way Smith Left Home 23-29 was the offering at the Lois. The attendance averaged fair business. In the cast were Virginia Thornton, Julia Walcott, Lucile Palmer, Sara Drummond, Roy Clements, Jose Leo, Harry Cummings, Sam M. Griffith and other talent. Two Boys and a Girl 30-6.

At the Alhambra the double bill, A House Divided and His Absent Boy, 23-29, was presented before audiences averaging good business. Harry Corson Clarke and Margaret Dale Owen were seen to advantage in the leads, and the support was adequate. Lost—Twenty-Four Hours 30-6.

The New Orpheum, near the southwest corner of Madison Street and Third Avenue, is nearly completed and will be opened 15. It will be equipped with all modern conveniences. It has an attractive entrance on Third Avenue and a fine exit on Madison Street.

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CLOSING UP IN BOSTON

Censoring Ann Boyd—The Regular Season Ending Earlier Than Usual—Current Attractions and Summer Plans—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, May 9.—Boston's vacation has started. Two houses that were filled with dramatic attractions last week have nothing of the sort this week. The Hollis will reopen it, when Aphie Jones comes with her new play, Judy O'Hara, but the Globe has changed its policy to pictures and vaudeville and will keep that up until the reopening of the Fall season. Two more will be dark after this week, the Boston and the Grand Opera House, while the Tremont and the Majestic will start their Summer season next Monday, and the Park and the Colonial have nothing in sight to follow the current attractions. John Craig's phenomenal success at the Castle Square with the Radcliffe College girl's prize play was cut short, though the demand for The End of the Bridge was as great as ever, but Mr. Craig had promised a Shakespearean revival and he made it in The Merchant of Venice. The most notable special engagement for this play was that of Lillian Lawrence, who returned to the stage where she was the leading lady of the first stock company and where her place has never been exactly filled. She was the Portia, and other special engagements were Hallett Thompson for Bassanio and Gertrude Binley for Nerissa.

The Back Bay Opera House has its last bill but one of the Aborn season of grand operas, and presents Carmen. This revival gives Louise Le Baron the best chances that she has had during the season, and she takes the title-role for half the week, alternating it with Bertha Shalek. Renava Freher, a Western girl, is the Micaela, and Harry Luckstone the Escamotlo, while Don Jose is divided between Angelo Secchi and Eugene Batain. The Tales of Hoffman will end the season.

For the third and last change in bill in town this week the Grand Opera House puts on The Sweetest Girl in Dixie.

Ann Boyd keeps on for another week at the Shubert, and a special attention is being paid to the bearing of the popular priced matinee. Things looked very strong for this attraction after the first performance. The authorities were right on the spot and insisted that the crucial scene of the play should be liberally dosed with milk and water. First came Saint Casey, the censor, and the Police Commissioner O'Meara led a race at the Shubert and finally the Mayor came there himself, and by the time that all got through Ann Boyd was in a condition to be played at any Sunday school picnic.

The Arcadians will play one week longer at the Colonial.

At the Boston Montgomery and Stone in The Old Town are in their last week.

Richard Carle in Jumping Jupiter will not play in Boston next season, though the piece has made good in every way at the Tremont. This is the last week of the engagement here with Edna Wallace Hopper, Ina Clelve and the other favorites.

The Prince of Pilsen pleases at the Majestic. Jess Dandy looks out for all the comedy interests of the production, and the musical standard is unusually high.

The Commuters at the Park has the same old story in the same old way. This is the twelfth week of the engagement, and there has been no sign of a let-up in the demand for the piece.

Andrew Mack leads the bill of the week at Keith's and among the others there with him are Jack Wilson, Rivoli, Claude and Fannie Usher, Lee White and George Perry, Bertisch, Vissochi Brothers, and Ranson and June.

At the Bowdoin Square are the Bel Canto Trio, Harry Rose, Jane Elton, Mack and Mulvey, De Marse and Boyes, La Temple and company, and Mabel Morton.

The burlesque bills of the week are: The Gaiety with Follies of New York and Paris, the Casino with Sam Howe's Love Makers, and the Howard Atheneum with the Bohemian Burlesquers and a house olio headed by Jack Sheehan's Battle Royal, and the Columbia with the Broadway Burlesquers and the regular special nights.

At the Orpheum Armstrong and Clark head the list, the composers of Sweet Adeline, the song that Mayor Fitzgerald cannot be restrained from singing anywhere and at any time. Others there are the sheppeerly Sisters, Robert Young, Goodrich and Lingher, Orth and Lillian, and Vincent and Ginneen.

In the two bills at Austin and Stone's are Nalon, the Three Macs, Ford and Sloan, Frank Walsh, John Flynn, Ida Campbell, Cassie French, and Eva Walker.

The Hub gives Ali Baja, the Paytons, Billie Fay the Bobsion Trio, and Butler and Clifford.

Miss Genee came back to Boston last week for a single matinee at the Colonial, which was packed.

Donald Meek has finished his stock company engagement at Lowell, and he will come back to the Castle Square for the Summer season, reappearing as Bob Acres in The Rivals 22.

There was a theatrical wedding at City Hall last week, which created quite a flurry in that staid place. The bride was Lillian Coleman from Providence, and for her second husband she chose Frank W. Woolburg, a musician, one year her junior. The wedding was performed by Herbert M. Manks, one of the clerks, who was a justice of the peace. Both came from one of the variety theatres.

A reception was given by the Professional Woman's Club last week to Lucille La Verne, one of its members, and Will N. Harben, the novelist, whose Ann Boyd she has dramatised. Marion H. Bresler, the president of the club, has been succeeded by Mabel Going, as society editor of the "Journal."

Robert A. Barnet is in town in a new capacity. The man who wrote all the extravaganzas by which the First Corps of Cadets built their new armory on Columbus Avenue, is here to arouse advance interest in A Country Girl at the Tremont.

Whitaker Ray, who has been at the Park as business-manager with The Commuters, has been overworking and as a result has had to retire to his home in California for a vacation.

A theatrical courtship ended in the marriage of Edward W. Reed, the young son of Arthur T. Reed, head of the A. T. Reed Lumber Company, to Madeline Madison, a chorus girl with the Big Review company. He first saw her when she played at the Howard. The marriage took place in Pennsylvania. The groom had been a student at Phillips-Andover Academy, Worcester Academy, and the Staunton Military Academy, in Virginia. The bride's home is in this city.

Everywoman's Road, a morality play by Josephine Howard, is being rehearsed by about 200 participants and will be produced at Jordan Hall for a couple of performances this month.

Henry Miller has secured the rights to The End of the Bridge, which led the long run at the Castle Square after winning the college prize. He heard of it and came on for a hurried trip especially to see it. He liked it so well that he obtained the piece and will probably produce it first in San Francisco, later taking it to New York. He has chosen for himself the character of Dr. Garret, which John Craig erected at the Castle Square.

There was one member in Lucille La Verne's company when it opened its engagement in Ann Boyd, at the Shubert Theatre, in whom there was considerable local interest because of a surprisingly good performance he gave of the youthful lover in Rostand's Romanesques when it was put on at a matinee performance at the Colonial Theatre three seasons ago. The actor was Clinton Preston, a Boston youth, who has enjoyed careful dramatic instruction under Clayton Gilbert. His appearance as Langdon Chester in Ann Boyd was his first professional appearance in Boston, though he has been playing for two seasons the boy in The Witching Hour, with John Mason.

JAY BENTON.

WASHINGTON.

Aborn Company's Satisfying Performances—Fritzi Scheff Paid Second Visit of Season.

WASHINGTON, May 9.—The opening week of the Aborn English Grand Opera company at the National Theatre was a splendid success. Large audiences throughout the week demonstrated their strong approval of the completely satisfying performance of Verdi's masterpiece, Aida, with its rich vocal rendering and spectacular mounting. Puccini's Madame Butterfly is the current week's operatic offering, which is another all-round admirable presentation that attracted a large and thoroughly appreciative Monday night audience. Dora De Filippe and Regina Vicarino, leading singers of note, will alternate in the leading role. A well selected cast of principals includes Henry Taylor as Lieutenant Pinkerton, Louis Kreidler as Sharpless, Saul Rosslie as Bonze, Rudolph Koch as Goro, Frederick Chapman as the Commissioner, Laura Terrell as Kate Pinkerton, and Ellen Jamed as Suzuki. The notably strong and effective singing of the chorus of this organization is a decided feature. The opera was excellently mounted. Next week, Lohengrin.

A late season appearance at the Belasco Theatre is Fritzi Scheff, who scores a pronounced success in Victor Herbert's latest comic opera, Mlle. Rosita, receiving a most cordial welcome on the opening night from a very large and distinguished audience. This is a return engagement of this popular star, appearing earlier in the season in The Mikado. In the present offering, Miss Scheff has a delightful role, which presents her in a brilliant light, one conceded to be one of the most artistic of her many strong successes. Joseph Herbert and Mark Swan furnish an attractive book, and the Messrs. Shubert are responsible for a production that is elaborate in every scene and dress. A large, comely and convincing chorus is strongly in evidence, and the excellent supporting company of principals comprises Walter Jones, Emma Janvier, George Graham, Olga Steck, Eugene O'Brien, James Norval, and Charles Judels. The five-night engagement of Mary Mannering in A Man's World, just concluded at this house, was strongly successful in attendance and favor. Next week, William T. Hodge in The Man from Home.

The Columbia Theatre stock season continues with remarkable success and attendance that crowds the theatre at every performance. The Columbia Players have again scored and another lengthy Summer stay is predicted. Each week's prodpetions are clothed completely in a new scenic dress, and the work of this season's scenic artist, Steven Golden, is most favorably commented on. Such a Little Queen, last week's most attractive bill, is succeeded this week by a thoroughly enjoyable performance of W. Somerset Maughin's comedy, Jack Straw, John Drew's former seasons' comedy success, in the presentation of which, the company again, under the master workman, Edwin H. Curtis's direction, is most advantageously placed. Emilie Melville carries off the honors of the performance in the role of Mrs. Parker Jennings, with a characterization so artistically proficient by her perfect handling, that runs up her already pronounced popularity one hundred per cent. Henry Mortimer plays the Drew part with excellent intelligent estimate of the requirements, and Frances Neilson in the part of Ethel is very attractive. A perfect cast includes Frederick Forrester as Ambrose Holland, J. C. Kline as Count Adrian Von Bremer, Arthur Ritchie as Lord Selo, George Barbier as Mr. Parker Jennings, Everett Butterfield as Vincent Jennings, Stanley James as Rev. James Abbott, Carrie Thatcher as Lady Wanley, Jessie Glendinning as Rose Abbott, and Nina Melville as Mrs. Withers. Next week, The Girl of the Golden West.

Eugene Walter's play, Boots and Saddle, is at the Academy of Music this week, meeting with an excellent reception on the opening night at the hands of a large audience. An unusually capable interpreting company includes Frederick Sumner, Frances Hergiln, Louis Le Bey, Charles Trowbridge, George B. Brown, Arthur Edwards, Irma Earle, Marie Walker, and Madge Tyrone.

Contracts for the construction of the Imperial Theatre, half a block from the Academy of Music on Ninth Street, which has been holding fire for a year past, has finally been closed with the F. T. Nesbit Construction Company, of New York, and work has commenced. The contract calls for completion before October 1. The theatre is to cost approximately $900,000.

Louise Arnold has retired from the Columbia Players company to join, as leading lady, the stock company at the Majestic Theatre, in Johnstown, Pa.

James K. Hackett, after his appearance in Annapolis, Md., Tuesday night, enjoyed a no booking lay off Wednesday night, by a visit to Washington to see his little daughter, Elsie, and her mother, Mary Mannering, in Rachel Crother's charming play, A Man's World.

Chase's excellent bill this week presents Lillian Burkhart in her new comedy success, What Every Woman Wants, splendidly supported by Maud Odell, Norman Feusieur, and Benjamin Ford; the Six Musical Cuttys, Susanne Rocamora, Arthur Bowen, the singing cartoonist; McKay and Cantwell company presenting their musical entree, Below the Dead Line; Hickey's comedy donkeys and ponies, and the Strength Brothers, gymnasts.

The vaudeville bill at the Casino presents the Ten Merry Youngsters, Will Lacey, Robert Gordon, Joe Hardman, Kelly and Judge, and Chester and Jones.

The O'Conner and Rowe Stock company at the Majestic presents this week A Man of Mystery. Herbert O'Connor plays with success the part of the Shadow.

The Big Banner Show, under the management of Ed. Gallager and Al. Shean, is the Gayety Theatre attraction for the week, opening fine. This attraction at this house will be followed next week by Clark's Runaway Girls. The regular season of the Lyceum Theatre closed with the engagement last week of The Florida Strollers. Monday's opening started with success, the Lyceum Theatre Burlesque Stock company for an indefinite stay.

Arrangements have been completed with the Ben Greet Woodland Players for a series of outdoor performances to be given on the grounds of the Bristol School for Girls, Mintwood Avenue and Belmont Road, commencing 15, continuing the remainder of the week, with afternoon and night performances. The plays to be presented are: A Midsummer Night's Dream, The Comedy of Errors, The Merry Wives of Windsor, As You Like It, and A Winter's Tale.

Henry Mortimer, the leading man of the Columbia Players, has placed his resignation with the management of the Columbia Theatre, to take effect after next Saturday night's performance of Jack Straw.

Next week brings to a close one of the most successful seasons at Chase's.

Maude Adams's greatest success, Peter Pan, is announced as the opening presentation to be given by the Belasco Theatre Stock company, which commences operations 22.

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Clarke, Blanche, C. Caryl, Howard Cook, Mrs. Howard Chamiseis.

Davies, Ethel, Marie Doro, Robt. Dudly, Narma Deorgo, Louise Dunbar, Mamie Day.

Elliston, Louise, Florence Enid.

Francis, Virginia, Mabel Florence, Ruth Francis, Genevieve Farley, Grace Fisher, Margarite Friske, Marianne France, Madeline Peneiley, Claire Ford.

Gaffney, Belle, Emersa Gordon, Ethel Gray, Mae Guyer, Myrtle Garety.

Hazelwood, Nellie, Mrs. Hallowell, Minnie Hey, Ethel Hunt, Nora Henby, Helen Hilton, Georgie Harvey.

Ingram, Beatrice, A. Ives.

James, Kilen, Edith Jenning, Katherine Jameson.

Klein, Alice, Lydia Knott, Mabel Koestner.

Lorton, Lillian, Dorothy Lewis, Josephine Lovett, Dolly Lea, Dorothy Len.

Marshall, Louise, Nora May, Maybelle Louise Meyers, Lorraine Marshall, Tilley Monroe, Rose Marston, Louise Morn, Mrs. Wm. Murphy, Beatrice Morton, Catherine McCann, Julian Mackey, Lottie McLaughlin, Mugo McCrew, Mrs. W. McLaughlin.

Oliver, Goldie, Elita Otis, Mae Osborne.

Perry, Gertrude, Rena Prychett, Rose Pothill, Annie Poole, True Powers, Janiset Jane.

Reed, Jane, Ann Raymond, Nellie Robinson, Lyla Ryston, Florence Ring, Florence Reed, Mabel Rainford, Eva Randall, Suzanne Rasemary, Rosalind Rose, Jessie Ralph, Marion Randell, Anna Rosemond, Mrs. F. Regan.

Saren, Bonneta, Dorothy Scott, Margarite Snow, Jane Stuart, Margaret Selden, May Stock, Pearl Seward, Clara Schroeder, Mrs. Bert Smith, Charlotte Sleeth, Leona Seale.

Townshend, W., Jeanne Towler, Mrs. H. Taylor, Sue Talmage.

Uhler, Dona.

Van Auker, Grace, May Vokes, Marguerite Van Kamp.

Wahesan, Keith, Kathryn Wayne, Alice Windhupt, M. E. Williams, Lottie Williams.

Yaw, Kilen, Rida Young.

MEN.

Auchor, Louis, Billie Atkinson, Geo. Arliss, Claude Arasdon, R. Allen, Joseph Albert.

Belmont, Joseph, Frederick Bond, Charles Bartling, Ernest Band, Walter Brewer, Herbert Bostwick, D. E. Benn, Frank Beaumish, Alex Bevan, C. A. Bergstrom, Jas. Beall, Frank L. Bixby.

Creaghan, Joe, Wilber Cox, Harry Crandall, Maurice Campbell, Frederick Conklin, E. H. Calvert, Wm. Clifford, Harry Carey, August Garner, Lionel Clarke, Charles Champlin, Wm. F. Cullen, Howard Cook, Fred Conklin.

Dunrobin, L. E., Charles De Becker, Brian Darby, Chester De Vonde, Jess Dandy.

Evans, A., Wm. Elliott, Marcus Ellis, B. Edgan, E. E. Edwards, E. P. Evers.

Flemory, Al., Van Frank, Robert Forrest, H. Flood, Carl Fleming, Harry Foight.

Gauthemy, Robt., Ed. Grant, Ernest Greenberger, Roger Grovesy, Mast Gabriel, Norman Gray, Roy Gordon.

Hutchinson, Willard, Millard Hanlway, Mr. Hard, Geo. Hall, Cleveland and Hardeck, Irving Hall, J. K. Hutchison, Walter Hemmingway, Joe Holleky, R. Hall, Harry Hockey.

Jeffrey, Wm.

Kelvin, Joseph, Warren Kerrigan, H. J. Klink, Jerome Kennedy, J. Knoll.

Lloyd, Clinton, L. E. Lenaning, Roy Laidlaw, Geo. Leach, Joe Lasha, Charles Lam, Clifford Leigh, Henry Lehmann, Oscar Lockstone.

Manchester, Robt., Paul Meacham, Chas. Miller, James Maguire, Harold Meade, W. D. Miles, C. S. Morrison, Fred Marion, J. Mahaffy, Thos. Mulligan, Chas. Mather, W. Minor, A. McKenna, Sidney McCarty.

Neimeyer, John.

Owen, Arnold, Johnny Osborne.

Pette, Geo. H., Hal Parker, Wellington Playter, Chas. Posey, Herman Phillips.

Rarcshide, Geo., Chas. Rowan, Wm. Ransone, Duke Rogers, Joseph Roberts, Julian Rose, Fred Reynolds.

Saunders, Jules, Louis Shea, Chas. Swichard, A. Singer, Frank Searight, Joseph Silverman, Jos. Spissell, Frank Shea, Jack Standing, Wallace Sharpe, James Sullivan, Benj. Stark.

Thomas, Augustus, A. Thayer, S. V. Taylor, E. Temple, Fred Tiden, Frank Thomas, Robt. Tonis, Wm Thorne.

Walton, J. W., Dallas Welford, Gordon Whyte, Jack Wrigney, C. Wedgewood, Chas. Wilson, Frank Whitman, Ben Welch, Arthur White, Chas. Werner.

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THE PHILADELPHIA STAGE.

The Red Rose—When Sweet Sixteen—Keith's—Music of Various Kinds.

PHILADELPHIA, May 9.—Quaker City theatregoers were very much interested last week in seeing Valeska Suratt's new attraction, The Red Rose, which, at the Garrick, was given its first production on any stage. The opening night, and, in fact, each following evening, the theatre has been packed. On this particular occasion, however, the theatregoers anticipated being entertained with a spicy affair of the type which has gained for the star her notoriety, and in some circles popularity. In this respect, they were disappointed. With the exception of several vulgar dialogues, which are forgotten in the mass of clever and witty lines, the entire show is as clean as the average musical comedy.

Due to this being the second week in May, generally speaking, the theatrical world in Philadelphia is very quiet. A number of new plays were promised for this week, but, owing to unforeseen occurrences, they did not make an appearance. The Man from Home returned to this city for a week at the Lyric, and will be followed by the New Theatre co., headed by Edith Wynne Matthison, in The Piper. Alias Jimmy Valentine is still on the boards at the Adelphi, and is making a record run. The Country Boy is playing at the Walnut. When Sweet Sixteen at the Forrest, the Abora English Opera co. in Thais at the Chestnut Street Opera House, Valeska Suratt at the Garrick, Hamlet by the Orpheum Players at the Chestnut, Brewster's Millions at the Grand Opera House, the James Boys in Missouri at the National, and vaudeville at Keith's and the William Penn.

The Red Rose at the Garrick, with Valeska Suratt in the leading role, is one of the best musical comedies seen here this season. Like all the others, the scene is laid abroad. Paris being the place selected by the librettists, Harry B. and Robert B. Smith. The plot, of a farcical texture, revolves around the infatuation of an American art student with real ability for a model, interrupted by the "trust" plans of a millionaire father and his rival, with an assortment of Parisian art students and easy-going Bohemians thrown in to help entertain. Valeska Suratt is billed as the star, but she shares the honors with the rest of an excellent cast. Not being able to sing, dance or act with the ability desired, her chief charm was in her effective poses and keeping the audience wondering what she will wear next or whether the next will be next to nothing. She had some startling gowns, and they were highly original in texture and in design. The trouserette skirt was, of course, in evidence, and one was an atrocious combination of black, white and light red.

Some of Harry B. Smith's lyrics, notably "The Land of the Free," "Come Along, Ma Cherie," and "The Old Ballet Days," suggest the unsurpassed Gilbert; and Robert Hood Bowers's music tinkles melodiously as accompaniment to the catchy words. The production has been staged and costumed in a lavish manner, particularly noticeable in the last act.

Ernest Lambert, Alexander Clark, John Daly Murphy, John E. Hazzard, Flavia Arcaro, and the rest of the cast did their full share in entertaining the audience. The play is a trifle too long, however, and could be pruned judiciously by the cutting out of a few of the dialogues.

Professor Napoleon, a musical extravaganza, with a cast of 720 members of society, has been given a number of times during the last week at the Metropolitan Opera House in a very meritorious manner. The performance was surprisingly good, and the choruses sang with snap and dash. The proceeds will be devoted to charity.

Keith's Theatre still continues its all-star bills, last week presenting Harry Tighe in The Careless Sophomore, Melville and Higgins in a bright bit of comedy, entitled Just a Little Fun; the Neapolitans in excellent vocal operatic selections, besides other numbers of high merit.

Fritzi Scheff concluded her stay here in Victor Herbert's comic opera, Mlle. Rosita, which was much better received than when it was in Boston. The Country Boy is back in town at the Walnut, while The Fourth Estate completed a three weeks' run produced by the Orpheum Players at the Chestnut Street Theatre. The Abora English Grand Opera company was heard last week in Il Trovatore. Hugo Riesenfeld was the conductor. Paul Bierden, who has sung in this city at various concerts, sang the part of Manrico very creditably. Charlotte Sessler, his fiancee, lives in Philadelphia and occupied a box on Tuesday night.

The South Broad will be closed this week, with the exception of Tuesday night, when the Mask and Wig Club will give the final performance of The Innocents. This week it was used by amateurs, who presented H. M. S. Pinafore for charity. The cast are members of the Savoy company. Ralph Bingham, assisted by his wife, was at this theatre on Friday afternoon in a bright programme of monologues and songs. This was their first local appearance in years.

Dumont's Minstrels will round out their eventful career in minstrelsy this week. On Saturday night the house will be darkened forever, a big restaurant will arise on its site, and instead of Philadelphians being amused at this famous corner, the oldest home of minstrelsy in America, they will now tickle their palates with other tasty morsels.

Behind the Scenes, Margaret Mayo's latest play, which was tried for two weeks at the Walnut, has been quietly laid at rest for a few months, and it is reported that when the trumpet sounds for its resurrection, the first-nighters won't recognize it as the same affair they so severely criticised. In speaking of this play several weeks ago, the parts played by James Kirkwood and Bennet Musson were inadvertently confused. Mr. Kirkwood acted with much naturalness and ability, which gives promise of a very bright future for the young man, the part of Steve Hunter. Dolly Lane's husband, while Mr. Musson portrayed with credit the part of the husband's friend, Teddy Harrington.

J. SOLIS-COHEN, JR.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND (H. C. Fourton): Harry Bulger in The Flirting Princess April 25; very pleasing performance, to large audience. Victor Herbert's Orchestra 27 delighted very appreciative audiences matinee and night. The Princess Bonnie 2 (local).——MAJESTIC (W. K. Couch): Mabel Paige Stock co. in Why Women Sin 24-29; very satisfactory; good business entire week. Mabel Paige Stock 1-6.

MOBILE.—THEATRE (J. Tannenbaum): Vaudeville continued to draw good business April 24-29. The Flirting Princess, with Harry Bulger, 27.

CALIFORNIA.

SAN FRANCISCO.

Citizens Plan to Honor Sarah Bernhardt—Change of Bill at the Savoy

Gottlob and Marx have a great card in The Follies of 1910, the engagement of which ends April 29. The business was good for the first week and indications are that S. R. O. will be the order for the last week.

Florenz Ziegfeld has gone East to rehearse for the Follies of 1911, and he has discovered so much material in San Francisco that he has decided to give to this city an entire act in the new Follies.

Following the present attraction at the Columbia comes the "Divine Sarah" in repertoire. Citizens plan a public honor for the tragedienne on her coming visit here. She is to be remembered for the benefit she gave for our relief fund, which netted $17,000. There is a question whether or not she will permit this public recognition, she having declined a number of such considerations before.

The Alcazar presented admirably The Aviator, with Izetta Jewel and Thurston Hall playing the leads. The stock people lent superb support. A Woman's Way will be seen next at this house.

The New Alcazar is progressing nicely and in a few months the house will be ready for occupancy.

At the Savoy Olga Nethersole has changed her bill this week, offering Sister Beatrice and The Enigma. Blanche Ring in The Yankee Girl is the next offering to be seen at this house.

The Princess continues with its vaudeville performances and is doing very well. The Orpheum has Bert Coote, Arthur Deagon, Clay Smith, and the Melnott Twins as headliners. The Empress advertises Vilmos Westony, the American, Armstroug's co. in The Speculators, and the Wigwam the Russian Dancers.

Heineman, the pianist, has created quite a stir with his concerts, and the Russian Symphony Orchestra will play 30-7.

Theatrical Treasurers' Club will give a big matinee 28 at the Columbia and every house in the city will lend talent.

A suit to have the ordinance regulating moving picture offerings declared void was begun 22 by the Classic Theatre co. The suit is to enjoin the police from making further arrests.

Julia Marlowe and Mr. Sothern will give a performance of Macbeth at the Greek Theatre at the University 15 at the beginning of their opening here, instead of at the end, as heretofore contemplated.

Marie Stuart was given an excellent performance at the Greek Theatre 22 by amateurs, all students of the college.

Richard Hotaling, the millionaire amateur with the Bishop Players at Ye Liberty, is offering Hamlet this week, to be followed by The Merchant of Venice commencing 30.

A. T. BARNETT.

LOS ANGELES.

Arsene Lupin Well Presented and Patronized—The Campus Ended a Four-Months' Run.

The second week of Arsene Lupin opened at the Burbank April 23 and still playing to packed houses, and although the cast is an exceptionally large one all the parts are well taken and the piece runs most smoothly. My Ayers, who appears in the leading role, is entirely consistent and his acting most finished. Another notable feature is the acting of Frank Camp in the role of the detective and it might be said that he is almost as much of a hero as Lupin himself. Howard Scott is seen in one of the best character delineations yet assigned to him, that of Guernay-Martin. Charles Ruggles' portrayal of the nervous old caretaker is another of his clever studies, which has won him much commendation.

At the Mason Opera House 24-29, Ruth St. Denis is drawing well. This comely young woman, with her flashing dark eyes, is decidedly attractive and most graceful. Her Oriental dances are decidedly mystifying and executed with highly artistic conception. She is accompanied by a large orchestra, elaborate scenery and a good-sized co.

Carmen, with Florence Reed in the title-role, is on at the Belasco 24-30 and drawing good houses. One of the best roles in the play is that of Jose's sister, which falls in the capable hands of Helene Sullivan. Adele Farrington, cast as Lara, instills much hatred and bitterness in this, the foe of Carmen. Robert Harrison merited praise as the Toreador. Taken on a whole, the play is entertaining, and the scenic artist, Hurtt, has staged some of the most remarkable settings yet seen on any local stage. This week ends the engagement of Florence Reed, and commencing 1, Marjorie Rambeau will again assume her position as leading woman, appearing in Nan o' th' North.

The seat sale for the engagement of Sothern and Marlowe at the Majestic 1-8 has been exceptionally large.

The Campus, which has been produced by the Ferris Hartman Opera co. at the Grand for the past four months, has finally given way to Fantana. Among the many new faces to be seen in the Hartman co. are Mr. Balfour, Arthur Hull, recently with the Belasco Stock co., Anna Montgomery, and Kathleen Wilmarth. The Red Mill will be staged in the near future.

It is reported that Sidney Ayers, of the Burbank Stock co. will terminate his engagement with that co. at the end of this week.

Four performances of the Russian Symphony Orchestra are now in progress at the Auditorium and so far drawing large audiences. The orchestra is conducted by Modest Altschuler, and the varied programmes given the public are commanding more than ordinary attention from music lovers. The organization is most unique and highly delightful.

William T. Wyatt, manager of the Mason Opera House, is the proud possessor of a little daughter and congratulations are pouring in so rapidly that it is quite likely he will have to close the box-office window in order to give them his attention. DON W. CARLTON.

OAKLAND.—LIBERTY (H. W. Bishop): Richard Hotaling, supported by Bishop's Players, presented Hamlet April 24-30; stupendous production, to capacity houses. Mr. Hotaling in title-role exceptionally brilliant. Henry Shumer and Elizabeth Stewart also deserve special mention. Success due largely to efforts of Milton Stallard, stage director. The Merchant of Venice 1-7.——MACDONOUGH (H. H. Campbell): The Follies of 1910 1, 2; entire house sold out at advance sale.——ITEMS: Claude Gillingwater is making an immense hit at the Orpheum this week with his great comedy sketch, The Awakening of Minerva.—Zeke Abram, a prominent theatrical man of this coast, has made arrangements with the Loeb Realty Co. for the erection of a new theatre to be devoted entirely to advanced vaudeville at popular prices. The contract calls for an expenditure of $175,000, and will be one of the most modern playhouses in this city.—Next week will be the last of the Hotaling engagement at the Liberty, and Manager Bishop has secured the rights for the following plays for his regular stock season: Our New Minister, Arizona, Mary Jane's Pa. and A Gentleman from Mississippi.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kyslinger): May Robson in The Rejuvenation of Aunt Mary April 22 pleased enthusiastic house. Blanche Ring in The Yankee Girl 26.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Professor Caruthers, hypnotist, April 25-27 pleased large houses. Pictures 28, 29; good houses. Keogh Stock co. 1, 2.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): Sauce for the Goose April 27. Grace George as the star, as usual, looked charming, was beautifully gowned, and at all times was the central figure. She was well supported, and the large, classy audience thoroughly enjoyed the play. The Choral Union rendered an evening of fine music and songs 28, which was liberally patronized and applauded. U. T. C.: S. R. O.: 28 (regards to Harry Reichenbach, cable address, Hudson Theatre). The absorbing drama, Two Women, was presented 1 by Leslie Carter and an artistic support to large audience. The star was never seen to better advantage, and her emotional climaxes were realistic and most convincing. E. J. Ratcliffe did effective work, and his scenes with Mrs. Carter carried earnestness and conviction. Eva Vincent, a Hunter-Bradford Stock favorite, cast as the faithful governess, was given a hearty welcome. Chauncey Olcott in Sally of Sallymore was greeted by a packed house 3. He was in good voice, and his songs were finely rendered and were of good selection and tuneful. The Chocolate Soldier 4-6 closes the regular season. The Hunter-Bradford Stock open their three months' season 8. Poli follows stock 22. For week of 1 at this theatre a fine bill with Romany Opera co., Scott and Keene, and Will Coleman (a local graduate) were the features.——ITEMS: The Hartford and Scenic will continue in vaudeville and pictures during the Summer.—A marked programme from the Euclid Avenue Theatre, Cleveland, from my old college chum, Wilson S. Ross, acting manager of the David Warfield co. Just to let me know he is still "in the business," is a reminder of pleasant times when he was manager of the local American Theatre twenty-five or a hundred years ago.—Genial Major John M. Burke, bon vivant and raconteur, cheery and sixty-four years young; John Fedris, manager of the Chauncey Olcott co., and James Poatan, heralding The Chocolate Soldier, were welcome guests at the "round table" at Hotel Heublein the past week.

A. DUMONT.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): The Parish Priest April 28, with Frank Young, Frederick Gibb, J. E. Dunn, Thad Shine, William Morris, Beatrice Arthur, Rosepha Chisholm, Margaret Nelson, and Frank Adair, pleased small but very demonstrative audience. Village Parson 2, with Walter Scott Weeks, C. W. Borer, Norman Houston, Billy Hall, Louis Powers, George Edwards, Sadie Galloupe, Edith Galloupe, Edith Powers, Ellie Pray, and Lettie Powers, pleased fair house. Dora Thorne 6. Wheeler's Band 10. Phil Ott 12. Hoyt's Musical Comedy co. 19, 20.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The final week of the Poli Players was ushered in 1 by an excellent performance of Arizona. Mr. McQuarrie and Miss Douglass did good work in the leading roles, and they were capably supported by the other members of the co. The mounting and stage management were very good under the direction of Mr. Secola, the new stage director. Next week the Poli Stock co. from Meriden will appear in The Great Divide for nine performances, and this will bring the stock season to a close.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Old Homestead April 27 drew well and pleased. The Parish Priest 29; two well filled houses. The Rosary 6. The Warnie Ward co. 8-10 will present The Way of the West, Tempest and Sunshine, and Dora Thorne.——KEENEY'S (P. S. Mahon): Vaudeville and motion pictures 30-6 to well filled houses.

STAMFORD.—ALHAMBRA (Frank Hogan): The Forbes Stock co. 1-6, presented A Gentleman from Mississippi to good business. Hal Brown made the hit of his career in the title-role. Jessaline Rodgers as the Widow was excellent. Gus Forbes as Bud Haynes delivered the goods in his usual fine style. Next week, The Christian.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Wolfe Stock co. Paid in Full April 30-6; good, to good business. Same co. in Before and After 7-13.——BIJOU (J. C. Gray): Dark.——ORPHEUM (C. A. Leach, Jr.): Rosser Midgets, Nell McKinley, Josie MacIntyre, Will H. Fox, and Mankin 30-6; fine bill, to capacity houses.——MAJESTIC (A. B. Hoyt): Vardon, Perry and Wilbur, Herbert Sartello, Rose Kessner, Daisy Dudley co. 30-6; good, to medium business.——GRAND and SAVOY: Pictures, to S. R. O.——MIRROR, ASTOR, PHOENIX, and DREAM: Pictures, to good business.——ITEMS: Owing to an Anti-Sunday Amusement bill having been introduced into the State Legislature now in session, the managers of the local theatres found it expedient to visit the capital for a few days.—The new Imperial Theatre is nearing completion, and will open 13.

GEORGIA.

MACON.—GRAND (D. G. Phillips): The Chocolate Soldier April 27; well presented, to good house.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Spendthrift April 15. A Willing Miss 17. Paul Gilmore 29. Homestead May 1, 2. Princess of Panama 3, 4.——TURNER: Ilse Stock co. week ending 29 in The Fatal Wedding and Little Lord Fauntleroy; good co. and productions appreciated by fairly good houses. Turner closed indefinitely 29.——ORPHEUM (Flynn and Swor): Good productions and business 24-29.——Picture houses IDEAL, BIJOU, LYRIC, 1813: All doing well; NEW BOZ: Captures the crowd, and week of 1 will show the Sinking of the Battleship "Texas" in Mexico.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): A Bachelor's Honeymoon April 29 pleased fair business. The House Next Door 30, 1; good business; strong co. Henry Kolker in The Great Name 3; one of the season's best; fine co. Francis Wilson in The Bachelor's Baby 5; fashionable audience; delightful. The Midnight Sons 6. The Burgomaster 7-7. Grace Van Studdiford in The Paradise of Mahomet 10. James T. Powers in Havana 11. The Chimes of Normandy (local) 12, 13.——ORPHEUM (Frank Layman): Willard Simms and co., Donald and Carson, Willard's Temple of Music, Burns and Fulton, Bonvini Troupe, Cal Stewart, Frevoli; strong bill; big business 1-7.——LYCEUM (Felix Greenberg): Manley and Sterling, Elliott and West, Clemenso Brothers, Rice and Walters, Frank Ainsley; excellent bill; ditto patronage.——ITEMS: Young Buffalo's Wild West gave first performances here 28, 29; show is owned by Vernon C. Seaver, who has Al Fresno Park and four moving picture theatres here.—Mary Garden, who was to have appeared at Coliseum 3, was canceled by her Western manager and local management, on account of small seat sale. Miss Garden arrived in city 3, and decided to appear at Mohammed Temple 4. This is one of the finest buildings in city, and will doubtless be crowded to capacity.—E. C. Burroughs, who has had the Main Street Theatre for a number of years, has given up the house, and will probably connect himself with theatrical business elsewhere. Mr. Burroughs has been remarkably successful with his vaudeville house. The many patrons are sorry to hear of his relinquishment of same, and wish him success in whatever he undertakes.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock. Little Johnny Jones 1-6: fair; good business. Composite bill 8-13. The Goldie Gates, of Grace Hayward, was unusually clever. Mary Hill as Florabelle Fly gave the part vivacity and charm. Lauretta Allen's Mrs. Kenworth was very pleasing. Chester Wallace made a good Henry Hapgood, and played with true Cohan life and energy. Lew Welsh was at his best as Timothy McGee, and Harry Scott as Anthony Austey left nothing to be desired. Charles W. Dingle made the hit of the play by his exceptionally skilful work as Whitney Wilson. The other members maintained their reputations for careful and painstaking work.——ITEMS: Harry Scott, the popular character man of the Grace Hayward co., severs his connection this week and goes to his home in St. Louis for a rest.—Lauretta Allen, who has become very popular here, will support Beulah Painter in stock at Lake View Park, Denver, opening 22.—Mr. Gatts and Grace Hayward sail June 20 for a six weeks' tour of the Continent and Egypt.—Olive Kackley returns to her home at the close of the season. Her character work has been of a high class, and Oak Parkers hope to meet her again next season.

QUINCY.—EMPIRE (W. L. Busby): The Grace Baird Stock co. April 24-27 pleased good houses. Plays: The Captain's Mate, Dolores, Doris, Amy, the Circus Girl, Henry Kolker in The Great Name 1: capacity business: very enthusiastic audience: excellent co. and production. St. Louis German Stock co. 3. Minneapolis Symphony Orchestra 8. Havana 9.——BIJOU (W. N. McConnell): The Bijou Stock co. opened 1 in repertoire to good business.——ITEM: Great interest was manifested in the appearance of Henry Kolker 1. He having been born and raised here, and his many friends received him with a very enthusiastic greeting.

DIXON.—OPERA HOUSE (Starin and Baker): W. P. Cullen presents The Burgomaster April 25, with Leo Kendall and Phemie Lockhart in leading roles; pleasing co., to good business.——FAMILY (Eastman): 24-30: First-class vaudeville and pleasing motion pictures, to good business.——PRINCESS (Slothower): Pleasing motion pictures, to good business 24-30.

TAYLORVILLE.—ELKS' (Jerry Horan): Frank Dudley Stock co. 1-6. Opening bill: At Piney Ridge.——ITEM: Arthur Gillespie, who wrote the musical comedy, Lower Berth 13, and Grover Hoover, a wealthy young man of Taylorville, have formed a partnership to place a stock co. on the road next season. It will be known as the Arthur Gillespie Players.

SPRINGFIELD.—CHATTERTON (C. Houck): Al. H. Wilson in A German Prince April 25; excellent co., to well pleased house. Marie Cahill in Judy Forgot 27; excellent, to packed house.——MAJESTIC (C. H. Rumsey): Francis Wilson 4 closes the season.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Dave Lewis in Don't Tell Your Wife April 29; audience fair sized and pleased. Paid in Full 30; large attendance. Silver Threads 20.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moer): The Midnight Sons 6. Grace Van Studdiford in The Paradise of Mahomet 11. James Powers in Havana 13.

CAIRO.—OPERA HOUSE (Ora L. Parks, res. mgr.): Flirting Princess April 30, and matinee; good co.; pleased two large houses. Season closed.

CANTON.—OPERA HOUSE (J. W. Gusnell): Peck's Bad Boy April 19; excellent co.; good business. Mrs. Herbert L. Flint 24-29; good business.

STERLING.—ACADEMY (George Olmstead): The Burgomaster April 24 pleased good business. In the Bishop's Carriage 26 delighted fair sized audience.

INDIANA.

INDIANAPOLIS.

Marie Cahill Suffering from Throat Trouble—George Arvine Repeated Former Success.

Marie Cahill in Judy Forgot April 28, 29 was the only attraction at the Shubert Murat last week. Although suffering from severe throat trouble, Miss Cahill nevertheless gave a lively performance in her usual style, all her own, delighting her many admirers here. Joseph Santley, who has youth, good looks, a good voice and is a dancer of grace and charm, was a favorite who came in for a share of the honors. Arthur Stanford, James B. Carson, W. H. St. James, Emma Francis, and Maud Meredith scored. Henry Kolker in The Great Name 5, 6. Grace Van Studdiford in The Paradise of Mahomet 12, 13. St. Paul Symphony Orchestra 14.

The Indiana University Operatic Society, of Bloomington, Ind., gave a pleasing performance of Rob Roy at the Shubert Murat 27. The cast was composed of students, with two exceptions.

The German Theatre co. of St. Louis presented Ham Huckebein at the German House 27 to an enthusiastic audience. It was the third and last engagement of the co. here this season. The various roles were in the capable hands of Anna Bernick, Bertha Waldon, Will Schoeller, Julius Staedler, E. V. Jagesmann and others.

George Arvine and Associate Players were seen to excellent advantage in The Devil at the Park 1-6. Mr. Arvine, who is appearing in the title-role for the third time here, repeated his former great success in the part. It is one of the best roles of his career. Thomas Chatterton as the artist and Louise Dunbar as Olga Hoffman were again seen to splendid advantage in the roles, in which they have been seen here in the past. Lucille Culver made a pathetic little Mimi, her work being most commendable. Gertrude De Mont as Elsa, Frank Jones as the valet, Morris Foster as Hoffman, Earl Metcalfe, and Henrietta Vadera completed a good cast. What Happened to Jones 8-13.

At Keith's Grand 1-6 Eddie Leonard, always a popular and welcome favorite, assisted by Mabel Russell, and the Six Musical Cuttys shared headline honors and hearty applause. The Victoria Four created a splendid impression and were well received. George Auger and co. in Jack the Giant Killer pleased in a novel way. Nederveld's Monkey was a well trained performer. Clark and Verdi, Agawa and co., and Kate Watson completed the bill.

Mary Garden appeared, for the first time here, in a concert at the Shubert Murat 2 before a large audience. She was assisted by Arthur Tibaldi, violinist, and Howard Brockway, pianist.

Fred J. Daller, manager of the Murat, left for New York 29 to engage players and select plays for the stock co., which will open their season under Mr. Daller's management at the Murat 29 in Barbara Freitchie. According to the telegram received from Mr. Daller 2, Leslie Kenyon and Lillian Sinnott, both popular members of last season's stock at the Murat, will return this season. The other players will be new. George Allison and Jane Wheatley have been engaged to play leads. Joseph Santley, who is remembered with delight as juvenile with Marie Cahill in Judy Forgot here last week, will be juvenile of Mr. Daller's co. Wright

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Huntington has been engaged as stage-manager, with Frederick Burt, J. H. Huntley, J. C. York, Louise Gerard, and Jessie Brink.

Ed E. Daley, who has been manager of the Colonial since the Mark-Brock interests, of Buffalo, took over the house some weeks ago, has resigned to take charge of the Riverside Bathing Beach, which he managed last season. The beach will open its season Memorial Day. George W. Morrison, of Buffalo, who has been connected with the Mark-Brock interests for some time, has succeeded Mr. Daley as manager of the Colonial.

Shafer Ziegler, manager of the Park and general representative of the Anderson-Ziegler interests, announced a few days ago that the Anderson-Ziegler Co. has purchased the Stair and Havlin interests outright. Mr. Ziegler said the proposition to purchase the Stair and Havlin properties had been under consideration for some time. The deal will not become effective until next Fall. PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): The McLean Stock co. April 24-29 (except 29), presented The Belle of Richmond, Georgia. When We Were Twenty-one, Rowdy Nan, The Law and the Man, The Ranger, Dad's Own Girl, Alabama, and Why Smith Left Home, moving to the Grand for 29; large and pleased patronage was given for the entire engagement. The Sweetest Girl in Paris 29 was given two presentations to large audiences. Alexander Carr as Cohosso and Fred Bowers as James Armstrong were excellent. Dorothy Bronner as Mary Blake and Trixie Frigansa as Mary's Aunt were clever. Catharyn Rowe Palmer as Annette sustained this admirable comedy part with distinction. The chorus, costumes and scenery were of a high order. Al. G. Field's Minstrels 1 brought out two large houses, and presented the best minstrel entertainment seen here in years. K. of P. Minstrels (local) 4. The Lion and the Mouse 9. Prince Mahomet 16.——GRAND (O. G. Murray): The Sterling Stock 1-6 opened with A Yankee Hustler to good attendance.——ITEMS: Harry Armitage, of London, England, was here 19 in the interest of The Passing of the Third Floor Back.—O. R. Henkle, manager of the La Salle Theatre, Chicago, was here 17.—Nana Bryant, of the McLean Stock, gave a Red Headed Matinee 28 to large attendance.—L. J. Berger, of the Lyric Theatre, Lima, O., was the guest of friends here 28.—S. W. Pickering, former manager of the houses here, but now of Lafayette, was here 2.

GOSHEN.—JEFFERSON (Harry G. Sommers): The Ramblers (Goshen College Quartette) gave good concert, to fair business April 25. A Friday Afternoon, under auspices of Junior Class, Goshen High School, pleased good-sized audiences 28, 29. Mock Court Trial (complete) Westminster Guild, First Presbyterian Church) 5. The Girl and the Tramp 6. Madame Sherry, with Tessie Kosta and Edward M. Favor, 9. Goshen High School Commencement June 8. Goshen High School class play, His Uncle from India 6.——ITEMS: Franklin Fox has retired as manager of the Irwin Opera House, John Stahlnecker having taken possession of the place under a lease made with Frank J. Irwin, the owner. Mr. Stahlnecker is having the building renovated and improved, and will open in a few days. Mr. Fox, who has been at the Irwin since December of 1908, part of the time as lessee and manager under a sublease from John H. Berscheit, of Aurora, Ill., has taken a position as amusement manager with the Lyric Amusement co. in Chicago, which furnishes attractions for a circuit of forty-two houses.—Toledo, O., parties are negotiating for the Jefferson Theatre to give vaudeville during the Summer. They expect to get possession May 15.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): The Flirting Princess 5.——ITEM: Local Manager Robert H. Harris is now busily engaged with his different amusement enterprises, which for the Summer season will include two tented theatrical cos., both of these attractions will rehearse in Bloomington at the Harris-Grand prior to taking the road. Owing to a scarcity of big attractions the Harris-Grand has been devoted to pictures, and doing a splendid business. Both Redford and West Baden, the other houses under the Harris banner report an excellent season. The road cos. under the management of Harris have enjoyed a good season judging from reports. They include four attractions playing one-night stands; they will all be called in by the middle of May, as many of the players will be used in the Summer cos.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): What Happened to Jones April 25, by local talent for charity to capacity house; well acted. Louise Bruckner in Grossstadtluft 5.——AUDITORIUM (Harry G. Sommers): Madame Sherry 3. The Girl and the Tramp 8.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Land of the Midnight Sun 23-29. The Supreme Test 1-7; a new play from the pen of Mrs. Mabel Kelsthley, of this city, and will be staged for the first time 1.

PRINCETON.—AIRDOME (Robert Sherman): Sherman Stock co. 8-13.——ITEM: Robert Sherman, of Chicago, has purchased from James B. Gamble the Airdome, and will make many improvements in the place; it is under cover and can be used any kind of weather. Mr. Sherman owns the Airdomes at East St. Louis and Bellville, Ill.

ANDERSON.—GRAND OPERA HOUSE (J. E. Hennings): Newlyweds April 25 gave excellent satisfaction to good business. The Sweetest Girl in Paris 27 played to S. R. signs to a well pleased audience. Ian Robertson in The Third Floor Back 29, matinee and night, to pleased, well filled house; this closed the regular.

EVANSVILLE.—WELIS' BIJOU (Charles Sweeton): The Lion and the Mouse April 30, 1 drew good houses. Billie Burke in Mrs. Dot 5.——ITEMS: The Grand closes vaudeville season 6 and will inaugurate Summer vaudeville at popular prices.—Cook's Park will open this Summer with Mr. Galligan, formerly with Oak Summit Park, as manager.

RICHMOND.—GENNETT (H. G. Sommers): Tempest and Sunshine April 29; good co.; pleased fair house. Al. G. Field's Minstrels 3 delighted large house; one of the best cos. ever appearing in this city. Ben-Hur 4-6; advance sale indicates capacity business. MacLean's Stock co. 8-14.

LOGANSPORT.—THEATRE NELSON (W. F. Seabury): Ben-Hur 1-5; one of the best attractions seen here in a long time; drew large houses nightly.——BROADWAY (Charles E. Schlieger): The Minneapolis Symphony Orchestra 4; rendered two excellent programmes both matinee and night and was greeted by packed houses.

TERRE HAUTE.—GRAND (T. W. Barhyte, Jr.): Al. H. Wilson in A German Prince April 29, 30 pleased large business. Marie Cahill in Judy Forgot 1 cancelled. The Great Name 4. Francis Wilson 5. Blue Mouse 6, matinee. The Midnight Sons 7.——ITEM: The Orpheum opened 29.

MICHIGAN CITY.—ORPHEUM (A. C. Himelein): Vaudeville bill includes E. Thardo, Dixson and Hanson, the Mosarts, the Winnings, Hufford and Chain, Smith, Holms and Wells; good houses 1-6.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): The Blue Mouse April 27; fair co. and business. Lion and the Mouse 11. The Flower of the Ranch 17. Miss Nobody from Starland 29.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Miss Nobody from Starland April 22 to good business; excellent co. Passing of the Third Floor Back 24 to good business; fine co. Al. G. Field 6.

IOWA.

DES MOINES.

Stock Company Drew Well in Spite of Counter Attractions—Record of the Week.

What Happened to Jones, the production staged at the Princess Stock Theatre, was the feature of the week of April 30-7. This farce drew very good houses. Corliss Giles appeared as Jones, Frances McHenry as Cissy, Thomas Reynolds as the Luckless Professor, Aldrich Bowker as the Bishop, and Fraunie Fraunholz as the fight-loving young man.

Patrons of this stock co. declared that The Barrier put on the preceding week was the best play of the year. The management has been repeatedly congratulated on the success of this production. It drew extremely well, despite the heavy competition of a home products attraction at the Coliseum, which attracted 50,000 people during five days, and Parada, a benefit performance, staged at Foster's Opera House by a cast of 300 on four nights and one afternoon of the same week. In the face of the rival attractions the Princess Theatre did a fine business during the seven days.

Manager Edward Milliard, of Foster's, has announced that Billie Burke will be seen in Mrs. Dot at his playhouse 10.

Boyd B. Trousdale in The Man on the Box was the attraction at the Grand the first half of the week of 30-7.

Charles Ahearn, cycling comedian, presented the feature act at the Orpheum Vaudeville Theatre, while Momo's Avars, a troupe of six performers, were the topliners at the Majestic.

Although no definite plans have been announced it is probable that work will start near the middle of June on Foster's Opera House. It will be remodeled into a business block, according to the present plans of the lessees, John Cavanaugh and Lafe Young, Jr.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Beggar Prince Opera co. featuring Emma Abbott in Fra Diavolo 4. The Candy Girl 18.——ITEMS: Major Hyatt, manager of the Armory Theatre at Webster City and prominent national guard officer, is doing duty on the Mexican border.—S. J. Beckwith, of Chicago, has leased the Cotton Theatre at Cedar Falls for the Summer, and will conduct a high-class vaudeville and motion picture house.—On May day the Yankee Robinson show, which started on tour April 29, was greeted with a snowstorm with blizzard variations.—Warren C. Farley, of Waterloo, has been making good as a Shakespearean reader, and will go into vaudeville and will start in with time on the Jake Rosenthal Circuit at Dubuque.—Having purchased of Cohan and Harris the rights to The House Next Door, Ed. W. Rowland and William T. Gaskell are playing Iowa time with the attraction.—Mrs. Fiske, who is booked for a date at Foster's Opera House in Des Moines in June, will likely be the last artist ever to play that opera house, as it passes out of existence with the close of the present season.—The Coldren Opera House, at Iowa City, which is now managed by Will S. Collier, of Cedar Rapids, is to be sold at public sale this month by the children of the late owner of the theatre.—President Champlin, of the Central Summer Theatre Circuit, will open his Summer theatre at Cedar Falls May 15.—Frank Pixley, author of The Burgomaster, has sued W. P. Cullen for $9,500 for royalties due on the piece and attached the score at Des Moines.—George MacCarney will manage Ingersoll Park at Des Moines this Summer, playing the Sullivan and Considine vaudeville time. FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): Vaudeville April 24-29; good business.——WATERLOO (A. J. Busby): Madame Sherry 28 pleased fine business; excellent attraction in the Bishop's Carriage 29; very good, to small house. The House Next Door 8.——CRYSTAL (J. Jolly Jones): Continues to do good business. Bill for week: The Zeraldas, Elanore La Van, Walter Law and his co., Jack and Mable Price, Norworth, Skelley and co., Nehr-Cappelli, Marceiene and Montague, Southern Trio, Joseph Melville and co., and The Lilly Girl.

MASON CITY.—WILSON (Arthur Heffner): Marie Cahill in Judy Forgot to capacity. Powell and Cohan co. April 27-29 to good business. Plays: Beauty and Banker, The Morning After, and The Daughter of America. Grace Van Studdiford 8 in Paradise of Mahomet. Sarah Bernhardt 24.

CLINTON.—THEATRE (C. E. Dixon): Texas Cattle King 3 to light business. James T. Powers in Havana 9. Hans Hansen 13. Peck's Bad Boy 16. The Milwaukee German Dramatic co. 20. The Georgia Troubadours (colored) 23. Mendelssohn Choir in The Creation (local talent) 17.

SPENCER.—OPERA HOUSE (Franklin Floete): Cole Younger on "What Life Has Taught Me" April 27 to fair house. Marian's Merrymakers 1-6 opened to fair house. Merry Milkmaids (local) High School Glee Club 16. Minstrels 28.

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FORT DODGE.—ARMORY (William P. Dermer): The Blue Mouse, with Gertrude Hitz as Paulette Devine, April 28 to packed house; splendid co. and satisfaction.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling): Grace Van Studdiford, supported by an excellent co., presented The Paradise of Mahomet April 28 to a large and appreciative audience. —PRINCESS (L. M. Miller): Pat Reilly in The Days of '61. Wilson Brothers, Herbert Hodge, Cavana, and Grace Orma made up an excellent bill 1-6.—ITEM: Wonderland Amusement Park opens for the season 14; vaudeville will be the attraction at the pavilion this year.

COLUMBUS.—McGHIE'S (W. E. McGhie): The Great Divide 13.—ITEMS: Kit Carson's Buffalo Ranch Wild West (Wiedemann Brothers), under canvas, 2. Brundage Amusement co. 8-13, auspices (local) M. W. A. Lodge.

FORT SCOTT.—DAVIDSON (Harry C. Erich): The Girl, the Man and the Game, with Billy Clifford and a fair co., had light business afternoon and night April 29.

OTTAWA.—ROHRBAUGH (F. C. Dobson): The Brewer Players 1-6.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott): Regular season closed and vaudeville season opened 1-8 with strong bill and good business.—HIPPODROME (L. N. Ramsey): Vaudeville 1-6 to usual good business.—ITEMS: Entire house sold for Billie Burke, matinee and night, 4.—Work will commence on the new Hippodrome June 15. Manager Ramsey will erect an Airdome for use during the Summer months and until the Hippodrome is completed.—Rumors of a new opera house to be built, only cause Manager Scott to smile knowingly.

LOUISIANA.

DONALDSONVILLE. — GONDRAN (William F. Nolan): A good bill of pictures April 24-29 to excellent business; well pleased. The Morgan Musical Comedy co. will present A Royal Counter Jumper 2.—ITEM: Manager Nolan has inaugurated the awarding of prizes to Wednesday evening audiences and the innovation has proved a great success.

THIBODAUX.—OPERA HOUSE (W. F. Nolan): Morgan Musical Comedy co. in A Royal Counter Jumper April 30; poor business due to stormy weather; fair attraction.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Virginia Harned in The Woman He Married 3; good business. Madame Sherry 4-6; big business. The Rosary 8-13.—KEITH'S (J. E. Moore): The production of Arsene Lupin 1-6, both from the artistic and financial standpoint, was one of the biggest successes of the season. Sidney Toler in the title-role scored a tremendous hit; Mark Kent as Guerchard added another role to the many fine things he has done; Lola Durnin was very pleasing as Sonia; handsome Belle D'Arcy was a most attractive Germaine; Blanche Frederici was perfect in the difficult role of Victoria; Joseph Laurence, Louis Albion, and Malcolm Fassett did fine character work in their roles. The co. gave fine support. Big business. Wildfire 9-13.—PORTLAND (J. W. Greely): Headline favorites were Al. and Fannie Steadman; rest of bill made up of strong acts; big business.—CONGRESS (E. H. Gerstle): Gertrude Reese, a fine singer, and A-Ba-Be's Pictorial Postcard Album, artistic living pictures, divided headline honors; big business.

LEWISTON.—EMPIRE (J. A. O'Brien): Bright Eyes April 26; good co.; pleased a large audience. The Jewess 27 (local); excellent performance, to large house. Toby Lyons in What Wright Left 28; well entertained; small house. Human Hearts 29; good co.; fair business. Evans's Honey Boy Minstrels 1; usual good co.; fair house; Evans and James Corbett were chief attractions. Members of the co. were entertained by local Eagles with ball game in afternoon and banquet after performance. Festival Chorus 2 (in aid of the Boys' Club) pleased good attendance. Madame Sherry 3. Kirk Brown co. 8-13. Arcadians 18. Virginia Harned in The Woman He Married and Jumping Jupiter to follow.

BANGOR.—OPERA HOUSE (F. A. Owen): Leigh De Lacy closed 15, and presented to well-pleased audiences An American Widow, The Writing on the Wall, and The Death Warrant; co. and performance excellent, but in consequence of it being Holy Week the attendance was only fair. The Three Twins 17; highly pleased an audience that packed the house. Bright Eyes 24. Polly of the Circus 26, 27. George Evans's Minstrels 29. Madame Sherry 1. Toby Lyons 3. Virginia Harned 6. Golden-Wallace Stock co. 8.

BRUNSWICK.—TOWN HALL (H. J. Glynn): Knickerbocker Stock co. April 24, 25; fair co. and business. St. Elmo 27; good co. and house. Toby Lyons in What Wright Left 29; good co.; large house. Pop Concert (local) 1; excellent; S. R. O. A. C. I. Musical clubs 3.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Knickerbocker Stock co. 1-3, presenting A True Kentuckian, A Little Waif, and Way of the World to light houses.

MARYLAND.

BALTIMORE.

The Aborn Company's Efforts Appreciated—Work on the Empress Rapidly Progressing.

The Aborn Opera co. offered Verdi's Aida as the second production of the season for 8-13. This co. scored quite a success with the Verdi opera last year, and a crowded house was on hand to welcome the singers and to again enjoy the extremely well balanced production. Jane Abercrombie and Aida Henmi are singing the role alternately this week, the former artist being especially well suited for the role, although both give thoroughly finished performances. The other singers who are appearing this week include Mildred Rogers, Leonid Samoloff, Christian Hansen, Harry Luckstone, and George Crampton. The orchestra, under the direction of Carlo Nicosia, is especially well balanced. Crowded houses were in evidence at most all the performances of Madame Butterfly 1-6, which speaks well for the future season. Massenet's Thais 18-20.

The Myers-Daniels Players are presenting The Blue Mouse 8-13 at the Auditorium Theatre. Irene Myers and Claude Daniels are seen to much better advantage in this play than in The Charity Ball, which was the opening bill. In fact, the whole co. seem to be more at ease in comedy. They have considerably strengthened the pleasant impression which they created the opening week and the audiences have been very appreciative of their work. The following players are in the co.: Eugene West, Irving J. Lancaster, J. Charles Hayden, Fred M. Thordenberg, Kirwin Wilkinson, Hugh Reitcker, Frank Ely, Ines Caddell, Carlyn Lawrence, Carrie Lamont, Helen Richardson, and Beatrice Reitcker.

The Spring season of vaudeville at the Academy of Music is proving very successful and large crowds are on hand for every performance. The bill this week is well up to the standard set by the previous weeks.

Vaudeville and pictures hold the stage of the Savoy Theatre.

Barney Gilmore returned to the Holliday Street Theatre for a week's engagement 8-13, opening to big business. Eugene Walter's Boots and Saddles 15-20.

Clark's Runaway Girls at the Gayety Theatre 8-13 proved one of the best bills of the season. The Hastings Show 15-20.

The Monumental Theatre has closed for the season.

The new Empire Theatre, opposite Ford's, is now rising to the second story, and if the progress which has marked the work during the last few weeks is continued the house will very likely be completed well in advance of the time called for in the contract. It will be the most modern playhouse in the city and will enjoy the distinction of also being the safest, as there will be open courts on all sides, enabling the management to empty the house at a few moments' notice should occasion demand it.

The Volunteer Organist co. which occupied the Holliday Street Theatre April 24-29 was stranded in this city. There was a very slim audience for the closing performance Saturday night, and when the time came for the curtain to rise it was found that the leading people had left for New York, after they had been refused their salary, which they demanded before going on for the night performance. The rest of the co. had their wardrobes attached, and the only thing left for the management was to announce the fact to the audience and refund their money. The members of the co. laid over until late Sunday evening, but after considerable difficulty they managed to straighten matters out and left for New York on a late train. I. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Rosary co. closed a very successful five days' engagement April 29, and gave the best of satisfaction. Harrington Reynolds as Father Kelley was excellent in the character, and gave a performance that was perfect. Much praise and credit is due Grace E. Reading, the leading woman, who was suddenly stricken with a serious attack of sciatica rheumatism 26, and though suffering agony gave three performances before being forced to close 27, and left for her home in Chicago; her place was taken by Ida Gordon, who made a quick jump from Chicago, arriving in time for the performance 28. Miss Gordon, who has been playing with the Western co., gave a well finished portrayal of the part. Edgar Murray, Jr., and Walter S. Fenner were excellent in well played roles; well staged. Clifton Crawford in The Three Twins 4. Cecil Lean and Florence Holbrook in Bright Eyes 10. Polly of the Circus 12, 13.—BIJOU (L. M. Boas): Bill 27-29: Bayonne Whipple and co. in Una Clayton's comedy sketch, The Lost Chord, Sam Oliver, Bemalo and Delano, Bijou Pictorial Trio. Bill 1-3: J. W. Meyers, Nellie Eltinge and co. in Picking a Winner, Caron and Farnum, the Three American Trumpeters pleased good attendance. —PREMIER (L. M. Boas): Bill 27-29: Clayton and Lennie, Two English Dots, Caroline Pulliam, and Billie Murray. Bill 1-3: Rivers and Gamon, Ben Pierce, Charles E. Meyers to large attendance.—ITEMS: John E. Garvey, who has been connected with the theatre at New Orleans the past season, has returned to his home in this city.—New Bedford, Mass., has at the present time three stock cos., while this city with a population of 120,000 cannot boast of one. There are more stock cos. in this State than ever before and according to reliable authority all are doing well. Why this city, which is a strong stock city, has been overlooked is a mystery.—The Theatrical Ball 4 bids fair to be one of the most important events of the season.—William Dillon has taken the management of the Premier stage.—Frank Lynch, of the Academy, has the sincere sympathy of his many friends owing to the death of his young wife 25. —Manager C. E. Cook was in town 27.—Manager J. M. Welch will attend the Theatrical Ball 4.—Walter Duggan was here 27 on business in connection with The Rosary.—Harrington Reynolds, of The Rosary co., has leased a bungalow at Tiverton, R. I., and with Mrs. Reynolds will spend the Summer there.—Walter S. Fenner has taken a cottage at Stone Bridge. —Bright Eyes and Three Twins co. will close their season 6.—The Rosary co. will close their season 13. W. F. GEE.

FITCHBURG.—CUMINGS (George H. Hill): Cumings' Stock co. in The Lion and the Mouse to good business April 24-29 (except 27). The Three Twins 27, with Clifton Crawford and Mayme Gehrue proving as clever and pleasing a pair of musical comedy entertainers as ever seen here, to good house. Stock co. in The Sign of the Four 1, 2 pleased good houses. Cecil Lean and Florence Holbrooke in Bright Eyes to fair business 3; deserved much better patronage. Stock co. in What Happened to Jones 4-6. Mrs. Leslie Carter in Two Women 8. Stock co. in Thelma 9, 10. The Mummy and the Humming Bird 11-13.—BIJOU (Harold F. Jackson): Elinor Dunbar, Barrett and Dunn, the Savoys, and the Bijou Players in The House of Too Much Trouble and the pictures to good business 1-3. Ralph V. Clark, Gorman and West, the Bijou Players in A Family Affair 1-3 to good business.—ITEMS: William Edwards, John Wheeler, and Walter Brower have been engaged by Manager W. W. Sargent of the Whalom Opera co. for the Summer season, which opens June 19.—Joseph Allen of the Three Twins co., who is well known here, was given a rousing ovation when he appeared as Colonel Stanhope with this co. 27.—Fitchburg Lodge of Elks No. 847, held its annual banquet 1, at which Mayor Fitzgerald, of Boston, was the principal speaker; a general good time was enjoyed by all.—Dexter W. Fellows, press agent for the Ringling Shows, was a recent visitor in town.—Blanche Southard joined the Cumings Stock co. 1.

WORCESTER.—THEATRE (J. F. Burke): Dark.—FRANKLIN (J. F. Burke): Sweetest Girl in Dixey 1-6; good business; house closes 6.—POLI (J. C. Criddle): The Poli Stock co. opened season with Arizona 1-6; some of the old favorites have returned and received a welcome. Marguerite Ferrard came back as winsome as ever, Edward Lynch is the leading man again this year, and is well liked. Adra Ainslee is the new leading woman; she has a pleasing personality, a good deal of character, and a splendid voice; she made a good impression on her first appearance. The Man of the Hour 8-13.—ITEM: Frank De Camp will have charge of the stage, and his work on this production showed to good advantage.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Madame Sherry pleased a large audience April 28. Joseph J. Flynn's Stock co. (twelfth week) 1-6 (except 2 and 5) in Salomy Jane to good business. Three Twins 2; very good, to large house. Bright Eyes 5. Flynn's Stock co. in A Stranger in a Strange Land 8-13 (except 10). Polly of the Circus 10. The Arcadians 15. Richard Carle in Jumping Jupiter 22.—COLONIAL (John F. Adams): This house closed a very successful season of thirty-three weeks 30.

HAVERHILL.—ACADEMY (J. A. Sayer): Three Twins April 22 pleased two large audiences; Mayme Gehrue makes a very acceptable substitute for Bessie McCoy, while Clifton Crawford was responsible for many hearty laughs. The Rosary 24 (return); same cast as before; gave satisfaction. U. T. C. 27; attracted good attendance, as usual. Bright Eyes pleased fair attendance 1; Cecil Lean and Florence Holbrook heading the co. George Evans and the Honey Boy Minstrels 5. Polly of the Circus 6. Madame Sherry 11.

NORTHAMPTON.—ACADEMY (B. L. Potter): Mrs. Carter in Two Women 3; well done; medium attendance. The Chocolate Soldier (return engagement) 3; good; average house. Amherst Dramatics 11. Brown University Dramatics 13. A Stubborn Cinderella 16.—ITEM: Mrs. Carter's play had additional local interest because of the presence in the cast of Antonio Montaegudo, a young Spaniard, who made many friends here where he has lived for several years.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. 1-6 in Shore Acres; playing to good business and well pleased audiences. St. Elmo 8-13.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Young Folks' Minstrels 2 pleasing very good business.

MICHIGAN.

DETROIT.

David Warfield Given a Hearty Reception—Vaughan Glaser Continues to Make Friends.

In every sense of the word, it was a brilliant reception which was accorded David Warfield at the Detroit Opera House 1-6 in The Return of Peter Grimm. The subject has been discussed, pro and con, in these columns by other reviewers and, suffice to say, the master hand of Belasco is visible throughout. The supporting co. included Joseph Brennan as Dr. McPherson, Janet Dunbar as Kathrien, Thomas Meighan, John Sainpolis, William Boag, John F. Webber, Percy Helton, Marie Bates, Marie Reichardt, and Tony Bevan. Madame Sherry 8-13.

At the Garrick 1-3 The Remittance Man, with George Fawcett featured, showed Gertrude Nelson Andrews in a dramatic field heretofore manipulated by masculine hands—Western life. Fairly good houses responded. On the same stage 4-6 Marie Cahill made her first Detroit appearance in Judy Forgot. Associated with Miss Cahill as principals were Arthur Stanford, Joseph Santley, Maud Meredith, and Emma Francis.

Lolo, the mystic, a Sioux Indian girl, was the strongest attraction on the vaudeville bill at the Temple Theatre 1-7, and the mystery which surrounds her performance is yet to be solved. Eugene and Willis Howard seemed to have the greatest monopoly on applause, and Chick Sale displayed ability peculiar unto himself. The balance of the bill included Callahan and St. George, Harry Linton and Anita Lawrence, Blank Family, Maximo, and the Columbia Comedy Four. Emma Carus will head next week's bill 8-13.

Pelham offered hypnotic experiments at the Miles Theatre 1-7, not unlike the well-known experiments of Pauline; and, Pauline never having appeared in Detroit, Pelham was the subject of considerable comment. Willy Zimmerman appeared on the same bill, and the balance of the programme was up to and in keeping with the standard of the house.

Vaughan Glaser and his admirable co. offered The Prince Chap at the Lyceum 30-6, and his Detroit clientele crowded the house at each and every performance. The Squaw Man 8-13.

At the cozy Gayety Theatre Manager J. M. Ward offered The Ginger Girls 30-6, and it proved as strong an offering as has been seen on the local stage this season. Next week, The Green Sod Club. Pads and Follies co.

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Dixon's Big Review co. offered an excellent performance at the Avenue Theatre 30-6, and Frankie Heath, one of burlesque's excellent entertainers, very much in evidence. One of the best features of the bill was the gambling scene from The Girl of the Golden West, as given by Frankie Heath, Russell Simpson, and Harry Loraine.

Henrietta Crosman comes to the Detroit shortly in The Peacock and the Goose.

The Grand old man of baseball, "Cap." Anson, will be an added feature on the bill at Miles Theatre next week. ELYP A. MARGNI.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): Minneapolis Philharmonic Society April 29; best musicale of season; two well filled houses. Sweetest Girl in Paris 30, with Trixie Friganza, F. V. Bowers, Mr. Carr, and fine co.; pleased good business. Jim, the Ginger Boy: Madame Sherry, and the Bell Stock co. to come.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): E. J. Carpenter's production of The Blue Mouse pleased a fair sized audience April 26. As Told in the Hills 1. Paul Kauvar 6. Madame Sherry 12. Peck's Bad Boy 16. Golden Gulch 19.

BATTLE CREEK.—POST (E. R. Smith): Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve Pound Look April 29 delighted big business. The County Sheriff 30; fair co.; fine business. Cook Stock co. 6—indefinite. The Sweetest Girl in Paris 10. Madame Sherry 14.

KALAMAZOO.—FULLER (W. J. Donnelly): Madame Sherry 4. The Sweetest Girl in Paris 6, matinee and night. Marie Cahill in Judy Forgot 12.

CALUMET.—THEATRE (D. Cuddahy): Madame Sherry April 29 pleased good business. Michigan College Play 6.

Miles. The Golden Crook co. was the Gayety attraction.

A stock co. under the direction of Klimt and Gazzolo will open a Summer season at the Bijou 7 with Monte Cristo.

George Baldwin has joined the Lyric co. as second man. CARLTON W. MILES.

ST. PAUL.

Charlotte Walker Appeared to Advantage—The Empress About to Open.

Resplendent in its Summer dress the Metropolitan was the center of attraction April 30-6 where the strongest co. James Neill has ever organized appeared to a series of large audiences in The New York Idea. Charlotte Walker was a constant delight as Cynthia and Edith Luckett was as great a favorite as Vida. Robert Drouet appeared to excellent advantage as John Karslake. Giles Shine played the pompous aristocrat, Judge Phillimore, well. As the irrepressible Briton, Sir Cates-Darby, Ernest Cossart became an immediate favorite. The other roles, some of which amounted to not much more than "bits," were in the hands of such capable actors as John Maher, Emmet Shackleford, Lawrence Knapp, Fred Wallace, Walter Conolly, William David, Lela Thompson, Ina Goldsmith, Frances Wright, and Julia Wilkie. The Admirable Crichton 7-13. For week of 14-20 the St. Paul co. will appear in Minneapolis in The Admirable Chrichton, while the Minneapolis co., headed by Adelaide Keim and Arthur Byron, will play in St. Paul in The Stubbornness of Geraldine.

The Shubert was dark 30-6. Milwaukee German Theatre co. 7-13.

Barnum, the hypnotist, amused and mystified good-sized audiences at the Grand 30-6. Lewis-Oliver Stock co. in Thelma 7-13.

The stock co. presented At Piney Ridge at the Colonial 30-6 and excelled all previous efforts. Clara Williams appeared as Cindy and Franklyn Hall as Jack Rose. Lola Lee, Dora Mitchell, Adelaide Hastings, Ted Woodruff, Charles Wheelock, Clyde Weston, and Harry Morton were all well cast. Friends 7-13.

Orpheum 30-6: Clayton White and Marie Stuart, Raymond and Caverley, Three Vagrants, Zaretsky Troupe, William Perry, Augustin and Hartley, and John Birch.

The Star closed its regular season 29. A Summer season of motion pictures and vaudeville began 30.

The Sheffield Choir in conjunction with the St. Paul Symphony Orchestra appeared in four concerts to immense audiences at the Auditorium 28-30.

The Empress Theatre, the new Sullivan and Considine vaudeville house, will open 12 with a benefit performance for the newsboys. The formal opening will occur 14 with a regular vaudeville bill. The house is located on Wabasha Street, between Ninth and Exchange Streets, almost directly opposite the Shubert Theatre entrance. It will sea about 1,800.

JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE (O. F. Burlingame): Henrietta Crosman April 28 in The Peacock and the Goose pleased a fine house; a very clever play; well presented. The Girl from U. S. A. 30 to light business. St. Paul Symphony Orchestra 1. Casey Brothers' Vaudeville 3, 4. Daniel Boone on the Trail 7. Cat and the Fiddle 8.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Goddess of Liberty April 27 to good house. Paid in Full 29 to fair house. Barriers Burned Away 10. Weary Willie Walker 17. Indiana Folks 30. Richards and Pringle's Minstrels June 2.

ALBERT LEA.—BROADWAY (F. H. Mallery, res. mgr.): Paid in Full April 28; good house; pleased. The Goddess of Liberty 24 delighted good house. Barriers Burned Away 30 pleased fair business.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Goddess of Liberty April 27; good co., to good house. Henrietta Crosman 29 in Peacock and the Goose; greatly pleased fair house. The Coward 3.

CROOKSTON.—GRAND (Tom Brown): Sarah Padden in The Third Degree April 28; excellent, to good house. The Girl in the Taxi 28; good co.; small house. Madame Sherry 23.

MISSOURI.

ST. LOUIS.

Will o' the Wisp Seen for First Time—Sheehan Opera Company at the Shubert.

Alfred G. Robyn's latest musical comedy, Will o' the Wisp, with book and lyrics by Walter Percival, was presented for the first time on any stage at the Olympic 1. The comedy is bright and amusing. Mr. Percival's story concerns chiefly young Forest Krider, an American student in Heidelberg, a ne'er-do-well whose chief talent lies in his ability to borrow money and get into trouble. Mr. Percival plays the leading role and does it admirably. Krider, of course, has a sweetheart from whom he has been separated for months. With her mother and uncle she comes to Heidelberg to find him. They disagree and it takes two acts of more or less amusing complications for them to patch the matter up. Olive Ulrich played the leading female part winsomely. The music is very good and in places excellent. Among the most prominent songs are "Here's to the Bubbles," "To the Deuce With the Whole Blame Thing," and the Christmas carol is a beautiful bit of melody.

Sheehan Opera co. sang Madame Butterfly at the Shubert to an appreciative audience on 1. The co. will remain probably four weeks. The offering will be changed every week.

Father and the Boys was well played at American 1-7. William H. Turner in leading role is very good and was well liked. The Blue Mouse 7-14.

Lyman H. Howe's pictures at the Century 1-7.

William Jossey played The Devil at Imperial 1-7. It was very well played and attracting good audiences.

Buffalo Bill, Jr., played at Havlin's 1-7. The co. is fair and attracted good crowds. Chinatown Trunk Mystery 7-14.

Columbia has an excellent bill 1-7. Emma Dunn in a sketch entitled The Baby, was heartily received and well liked. There are some six or seven other acts of very good quality, including the Nichols Sisters and the Bootblack Quartette.

Shenandoah, which was played at the Odeon by the officers of the First Regiment, was well acted out and is attracting good crowds.

VIVIAN S. WATKINS.

KANSAS CITY.

Gertrude Elliott Repeated Former Success—Billy Clifford Drew Well.

Gertrude Elliott opened a week's engagement at the Shubert 1, presenting The Dawn of a To-morrow to excellent business. Joseph Medill Patterson's new play, Rebellion, will have its initial presentation 3 and continue for the remainder of the week. The Dawn of a To-morrow has been seen here before, but was none the less welcome for that, particularly so as Miss Elliott's interpretation of the part of Glad was entirely original and, coupled with her personal charms, made her portrayal quite as successful as the creator of the role. A strong supporting co., which included Fuller Mellish, Sidney Booth, Scott Gatty, Bennett Kilpack, Angela Ogden, Anna Waite, and Susanne Perry, was also well received. The production was properly staged and costumed. This engagement closes the regular season here. A six weeks' run of Lyman Howe's travel pictures will begin 7.

Eva Lang and her co. presented An American Widow at the Willis Wood April 30-3, playing to good business nightly. Miss Lang played the title part in her usual charming manner, winning frequent applause, while the work of Eugene Ormonde as Jasper Mallory was second only to her and, in fact, shared equally in the honors of the evening. Lloyd Bacon, John J. McCabe, Earl Mitchell, Joseph Selman, and Blosser Jennins carried other principal roles to success. John Drew 4-6. Eva Lang in Wildfire 7-13.

The Grand had Billy Clifford in The Girl, the Man and the Game as the closing attraction at that house 31-6, playing to a big week's business.

Caught in Mid-Ocean was the Gilliss offering 31-6, playing to a very satisfactory week's business. F. A. Yelvington, Cora Quinton, and Howard Cornish were the principals of a capable co., presenting the piece. Buffalo Bill, Jr., 7-13.

Helena Frederick, presenting Offenbach's opera, The Tales of Hoffman, was the Orpheum headliner 31-6, scoring heavily. Other acts included Frank Tinney, Lawrence and Fitzgerald, Three Misses Weston, Four Casting Dunbars, S. Shields and co., and Russell and Divirne. Business excellent.

The usual attractive bill at the Empress 31-6 was headed by James J. Morton, who proved one of the big hits of the season at this popular house. Others were Jessie Keller, McCormick-Bidwell and co., Four Musical Avolos, Harry Gilbert, Nip and Tuck, and Weston and Young, all pleasing.

The Crackerjacks held the boards at the Gayety 31-6, opening to good business. A big co. of clever principals and an attractive chorus made the show above average. Bon Tons 7-13.

The Century had the Ducklings 31-6 and the show, which was composed of two burlesques and a number of specialty acts, was well received. Edmund Hayes in The Wise Guy 7-13.

In spite of some cold weather Forest Park began its second week 30 with a good crowd in attendance. A new concession that is finding much favor is The Chinese Laundry, a laugh producer of merit. Two concerts daily by Stanard's Band and the vaudeville show were features much enjoyed. Cannon's Australian Bird Circus was the topliner of the bill, scoring heavily.

This will be the third season of the Lyman Howe travel pictures, which open at the Shubert 7 for a six weeks' run. The pictures have been very popular in former years and the coming engagement should also prove successful.

Mary Garden will be heard in concert at the Willis Wood the afternoon of 8, and the event promises to be a notable one in local musical circles. D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Columbus Club Minstrels April 24, 25 drew crowded houses and put over their work like professionals. The Midnight Sons 26, 27; splendid co. and presentation; pleased capacity business. Grace Van Studdiford in The Paradise of Mahomet 3 (benefit Tony Schaeffer, cashier Shubert Theatre), James T. Powers in Havana 4. Beginning 7, Shubert Stock co., headed by Eleanor Knight; opening production, The Love Route.—LYCEUM (C. U. Philley): No Mother to Guide Her 23-26 pleased fair business. The Ducklings 27-29; business good. The Hickman Stock co. in The Swamp Angel 30-2, followed with The Sweetest Girl of All 4-6. John Drew in Smith 8. Billie Burke in Mrs. Dot 11.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Pictures and vaudeville April 24-29 to big business. Billy Clifford in The Girl, the Man and the Game 9. Parker Carnival co. 15-20.

KIRKSVILLE.—HARRINGTON (H. S. Swaney): Gordinier Brothers Stock co. April 8-14; excellent business.—ITEM: Manager Swaney will open the Airdome 22 with stock; prospects for business very favorable.

MISSISSIPPI.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): At the End of the Rainbow, by the senior class of the local high school, April 27, to good house. The work of Benjamin Johnson and Ines Schuler was especially noticeable. The Flirting Princess 28 pleased large audience.

JACKSON.—CENTURY (S. J. Myers): Victor Herbert's Orchestra 1; was greatly enjoyed matinee and night by good houses. Damrosch's Orchestra 10.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Paul Gilmore April 30. The College Pennant 1-3. The Merry Widow 2. Marie Dressler 4, 5. May Irwin 9. Madame Sherry 10.—FAMILY (Dick P. Sutton): Della Pringle and stock co. will reopen this house week of 7-13, under direction of B. U. Van Auker as leading man, presenting Peaceful Valley.—ITEMS: Mrs. Dick Sutton arrived in Butte 29 from Los Angeles, where, with "Uncle Dick," they reopened the old Empire Theatre on Third Street, near Main (now known as the Sutton), with the Harry Cornell Stock co. She reports a splendid opening well received.—The T. M. A. annual benefit 27 was preceded by a ten-inch fall of snow at 7 P.M., but a crowded house was amply repaid being present, witnessing three hours of splendid vaudeville of advanced ideas.

NEBRASKA.

OMAHA.

John Drew's Engagement a Great Success—Some Good Attractions to Come.

The Man on the Box was the offering at the Brandeis April 27-29, and drew a fair share of patronage. John Drew, supported by a co. of unusual excellence, was seen in the bright little comedy, Smith, 1, 2. The engagement was a success in every way. Underlined: Mary Garden

MINNESOTA.

MINNEAPOLIS.

James Neill Stock Company Opened to Good Business—Lee Baker Doing Well.

With the closing of the regular season, the James Neill co. opened April 30 for a Summer season of stock. The Stubbornness of Geraldine was the first bill. Arthur Byron appearing in the role which he created when the piece was first produced with Marr Mannering as a star. Adelaide Keim is leading woman, and the other members of the exceptionally well balanced co. are Ernest Glendenning, Katherine Keyes, Amelia Maybora, James T. Galloway, Francine Adler, Aline McDermott, Alice Lindahl, Katherine Dorner, Jane Baxter, Allen Murnane, Charles N. Greene, Rowland Lee, William Crosby, John Morely, Gerard Van Etten, and Earle Simmons. Edward McGregor is stage director. The attendance was large and the co. was well received. The Gay Lord Quex follows.

At the Lyric Lee Baker slashed his way through Philippe Bridau in The Honor of the Family in striking fashion, scoring an immense personal hit. Edith Evelyn revealed another phase of her versatility by giving a finely rounded performance of Flora. Bert Walter was excellent as old Rouget, and Jack Amory, a newcomer, was a capable Bourniche. The other roles were in good hands. Billy, which made an immense hit last Summer, will be revived week of 7.

Lyman Howe's Travelogues held over a second week at the Shubert. Marie Dressler in Tillie's Nightmare is underlined for week of 15.

At the Orpheum The Photo Shop, a Lasky act, was the headliner. Billy Van was at the Unique and the Fadettes topped the bill at the

5. Grace Van Studdiford 6. The Merry Widow 7-9. Sarah Bernhardt 21. It is generally understood that Mrs. Fiske will be the last regular offering at the Brandeis, playing here early in June.

The programme at the Orpheum week of 30 is Gregorio and Elmina, Davis and Walker, Hugh Lloyd, Charles B. Lawlor and Daughters, Fannie Ward and co., Ben Welch, and Madame Valdelita with her trained leopards.

At the Boyd the Frank A. Long Stock co. is giving a good production of The Lost Trail, with Lena Rivers to follow.

At the Gayety the Rice and Cady Show is on for week of 30, and is drawing well both matinee and night. Bob Manchester's Crackerjacks 7-13.

At the Krug The Wise Guy in Society, with Edmond Hayes in the title-role, opened a week's engagement to a fairly good house 30.

The programme at the American, three times daily, is Frank McCree and co., Grace De Winter, Bertram-May co., Grand Opera Quartette, Charles Nevins and Ada Gordon, and the Eugene Trio.

Lloyd Ingraham, of the Ingraham School of Acting, has leased the Gayety for a Summer engagement, starting 21, and will put in a good stock co.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): Midnight Sons April 24 to fair business. Madame Sherry pleased good business. James T. Powers in Havana 26; fair business.—LYRIC (L. M. Garman, mgr.): Rosalind at Red Gate 1-5; excellent and drew very good houses.—ORPHEUM (H. E. Billings): Good bill, including Welch, Mealy and Montrose, Maxim's Models, Boudini Brothers, Eckert and Berg, Corcoran and Dixon, Dick Lynch, and Graham's Manikins 1-5.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Polly of the Circus 1 pleased good business. Virginia Harned 10. Richard Carle 19.

PORTSMOUTH.—THEATRE (F. W. Hartford): Bright Eyes April 27 delighted capacity business. Polly of the Circus 2; medium business; fine attraction. Madame Sherry 9.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The Smart Set, headed by Sam H. Dudley, supported by Alda Overton Walker and a co. that included Ella Anderson, Elizabeth Hart, Alberta Ormes, Andrew Tribble, James Lightfoot, Will Grundy, and William Ramsey, all of whom rendered good support, presented His Honor the Barber to a large and delighted audience 2; the play, as in former seasons, abounds with tuneful numbers, and the spirited chorus, that gave evidence of careful training, won repeated encores; likewise the principals for their good work in song and comedy. The vaudeville bill offered 29 struck the popular chord and drew immense audiences; acts that scored were Palmer and Dockman, singing, dancing and novelty entertainers, and Fox and Summers in The Rent Collector.—ITEMS: Sam Burris has rejoined The Smart Set to assume his old role, that of Mose Lewis, the sport, in His Honor the Barber, that opened at the Majestic, New York city, 8.—Frank Phelps, who managed the above co. season of 1909-10, is said to be engaged in looking after the interests of an amusement house located in Omaha, Neb.—Franklin Turner Lewis was a caller 3.—George Henasey, a former resident of this city, is one of a trio of male voices that entertained the clientele of the Auditorium, Riverside, N. J., week of 1. J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Offered a new play by Nell Twomey, entitled The Angelus, 1-6, to a series of good houses; the co. was a strong one and added much to the success of the play, which was well received; it deals with the subject of intermarriage and the story is well told; scenic effects, etc., show careful preparation. St. Elmo 8-13.—OPERA HOUSE (John J. Goetchius): Presented the players in What Happened to Jones 1-6; Joseph McCoy in one of the leading parts was well received; he has become one of the prime favorites with the audiences which frequent this house; Henrietta Brown and Robert Gleckner also scored. Week 8-13, Ninety and Nine.—EMPIRE (A. M. Bruggmann): Drew fine business with one of the best bills of the season 1-6. Nan Engleton and co. headed the list composed of the Three Dancing Fiends, Cotter and Boulden, Blanche Sloane, Thomas Mahoney, and Great Raymond and co.—MAJESTIC (W. H. Walsh): Drew well also with Nellie McCoy, Avon Comedy Four, Walsh, Lynch and co., Milton McFarland and De Long Sisters, Staurt and Keeley, Harry Tsuda, and Zarrow Carmen Trio.

ELIZABETH.—PROCTOR'S (Fred Thomsen): The Kingsburys, Paul Stevens, Marie Sparrow, Martin Ferrari and co. in Life of the Apache, Tom Ripley, Francelli and Lewis, Faust Brothers, Rice and Ladiel, Gertrude Dion, Magill and co.—ITEM: Professor William Lyon Phelps, of Yale, in a lecture before the Fortnightly Club here, declared that Europe was far ahead of the United States in the drama. Only the "idle rich" seemed to be considered by the managers of this country, he asserted. Mantell, he said, was the greatest portrayer of Shakespearean roles. Great stock cos. were not possible in this country as in Germany and France, because the New York managers corner the plays. As a result, said he, stars are at a discount and stock cos. at a premium.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): The Fortune Hunter played a very profitable engagement here 5.—ITEM: This finishes the regular season in this house, and Louis Leon Hall, supported by his own co., will open his annual Summer stock engagement 8

NEW YORK.

BUFFALO.

Ann Gillmour Players Made Big Hit in Walls of Jericho—Gus Fay Welcomed.

Anson-Gillmore Players for the third week of their engagement offered The Walls of Jericho at the Teck April 16-21, which play was superbly acted by this brilliant organization. Each and every member was properly cast and the production was given a far better presentation than by the original co., which included James K. Hackett. Business is steadily improving, much to the credit of local theatregoers, as there is no denying the fact this is the best stock co. ever seen in Buffalo.

Gus Fay and Irwin's Majestics were royally welcomed 16-21 at the Garden. An excellent show and very well attended.

Miner's Americans were at the Lafayette 16-21.

William Burt Cartwright has returned to this city, having closed a very successful engagement with David Higgins in His Last Dollar.

Mary Jane's Pa was well received at the Star 16-21, and Jessie Bonstelle and her co. delighted capacity business with this well-known comedy.

At Shea's 16-21: William Farnum and co., Paul Dickey and co., Camille Ober, Lee Lloyd, Barnes and Crawford, Oscar Loraine, Herbert's Dogs, Mason and Bart, and Kinetograph.

P. T. O'CONNOR.

ELMIRA.—LYCEUM (Lee Norton): John E. Henshaw in The Best People on Earth booked 2; canceled. Honeymoon Trail 13. Mrs. Leslie Carter 20.—MOZART (G. W. Middleton): The Stanford and Western Players in Salomy Jane 1-6; large and well-pleased houses. Splendid work was done by Emily Smiley, Allen Holuber, James Slevin, Harry Wilgus, Eugene La Rue, and Miss Nelson. The Marriage of Kitty 8-13.—MAJESTIC (G. H. Van Demark): Mr. and Mrs. Thornton Friel, Charles De Camo, Les Valdons, Tom Gillen, Charles O. Roseberry, and Josef Samuels 1-6; splendid, to large houses.—FAMILY (Lee Norton): Marion and Dean, Seymour and Burns, Marguerite Newton and co., Wilson and Rich, McCabe and Vogel, and Billy Farrell 1-6; good, to good business.—OLD HAPPY (Thomas Connelly): Philip Maher Stock co. 1-6; good houses well entertained.—RORICK'S (George Lyding): Manhattan Opera co. in The Idol's Eye 29-June 4.—ITEMS: The long and successful season of the Stanford and Western Players at the Mozart Theatre will close 13. During the Summer Manager Maurice Stanford will produce stock at Wildwood, N. J., near Philadelphia, having most of the Mozart Theatre Players with him. Allen Holuber, leading man, will head one of William A. Brady's cos.—The Stanford and Western Players will probably return to the Mozart next season.—Elmira Lodge of Elks enjoys an annual banquet 1. Many theatrical people of prominence were in attendance.—Henry Taylor, manager of Rorick's Theatre last season, has been engaged to sing the leading tenor role in the American production of Naughty Marietta next season.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): For the seventh week, 1-6, of the engagement of the Lytell-Vaughan Stock co., The Warrens of Virginia was presented in a highly creditable manner, drawing full capacity audiences at each performance. Bert Lytell as General Warren and Miss Vaughan in the role of Agatha were seen to splendid advantage; the balance of the co. were ably cast and the staging of the play was above the average. Owing to previous bookings at the Hall, the Lytell-Vaughan co. appear at Schenectady 8, 9, reopening here 10 in Are You a Mason? May Musical Festival 8, 9.—EMPIRE (James H. Rhodes, res. mgr.): Waldron's Trocadero Burlesquers 1-3 drew full houses and with Frank Finney, Minnie Burke, Jennette Young, and Frank Ross, Hebrew comedian, provided an entertaining performance. Follies of New York and Paris, with the Morris-Schreck fight pictures 4-6 closes the regular burlesque season at this house. Manager Rhodes announces Madame Sherry for 15, 20.—GAIETY (Oliver H. Stacy): The City Club Burlesquers 1-6 offered an attractive bill of two farces and an olio of several good acts, which gave good satisfaction to packed houses.—PROCTOR'S (Howard Graham, res. mgr.): Week 1-6: Vaudeville and motion pictures drew the customary packed houses.—MAJESTIC (Emil Deitchle): 1-6: Attractive vaudeville acts and pictures drew crowds.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Such a Little Queen was presented by the Clara Turner Stock co. the first half of week 1-6 to fairly large houses. A Thief in the House last half. A Merry Widow's Romance 8-10. Cast Aside 11-13.—MOHAWK (Charles T. Taylor): Robie's Knickerbockers encountered exceedingly hot weather 27-29 and as a result played to small houses. Snifty Moore and John Cain were the featured principals. The Follies of New York and Paris, with the Carl Morris-Mike Schreck fight pictures as an added feature, drew large audiences 1-3. Jennie Austin was the bright particular star. The Trocaderos, with Charles Penney and Minnie Burke at the head, closed the regular season of burlesque 4-6 to crowded houses. 9-11 a vaudeville bill headed by the Courtney Sisters, under the auspices of the K. of C., will be given.—ITEM: The case of William Fitzgerald against Lillian Russell, in which it was charged that Miss Russell's automobile struck and injured the plaintiff, was dismissed in Supreme Court here on the ground that the plaintiff had been guilty of contributory negligence. NAT. SAHR.

SYRACUSE.—EMPIRE (F. Gage): Raymond Hitchcock in The Man Who Owns Broadway returned 1, 2 to large houses and repeated former success. Elbert Hubbard lectured to good sized crowd April 30.—WIETING (John L. Kerr): The stock co. bill was The Girl of the Golden West 1-6. William Ingersoll as the Sheriff, Robert Le Sueur as Ramerres, and Julia Booth as the Girl were most prominent. The Regeneration 8-13.—BASTABLE (S. Bastable): Boots and Saddles was well done by an exceptionally good co. 27-29 to good business. Barney Gilmore in Kelly from the Emerald Isles attracted well 1-3. Fiske O'Hara 4-6. My Friend from Dixie 11-13.—ITEMS: The Alhambra, a convention hall, was opened for a short season of vaudeville 1-6 by the Wright Amusement co.—The Lee Woods co. will do the booking; business fair.—Edward J. Howe, musical director for Marie Dressler, is at his home (Fayetteville, N. Y., near here) for the Summer.—Sidney Macy, last season director of the Wieting Stock, was in town 1. E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff): The Lyceum Players inaugurated their Summer season by offering Madame Sans Gene, with Katherine Kidder in the title-role, 1-6; with Walter Hampden and Sheldon Lewis also in the cast; the production was a noteworthy one. The Walls of Jericho 8-13.—BAKER (F. G. Parry): Fiske O'Hara in The Wearing of the Green was seen to advantage 1-3; Marie Quinn gave excellent support; good business. Boots and Saddles 4-6 proved an excellent attraction; the co. is fully adequate to meet all demands. My Friend from Dixie 8-10.—COOK'S (J. Hunt): A Runaway Match drew well 1-6; Miss Hunt in the role of a school girl again proved a versatility. Life's Shop Window 8-13.—CONTINENTAL (F. Strauss): Irwin's Big Show offered capital entertainment to lovers of burlesque 1-6; many good vaudeville acts were presented in the olio. E. G. ZIMMER.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): The Jolly Girls April 27 to fair business. The Rosary 28, 29 pleased good houses. Boots and Saddles 2 drew well. Raymond Hitchcock in The Man Who Owns Broadway 4. Margaret Anglin in Green Stockings 5. Frances Starr in The Easiest Way 8.—ITEMS: William Robyns is to be the manager of the new Summer stock co. which is to open at the Stone Opera House on 15. Phyllis Gilmore will have the leading roles; Willard Perry will have the character parts; Harry Franklin will be the comedian, and B. Brandon Mitchell will appear in the smaller roles; Pearl Ford will be the soubrette; May Gerald, the second woman, and Josie Sisson, the character roles. J. Sidney Macy is to be the stage director.—The opening play will be Arizona, and the scenic effects are now being constructed. Most of the members of the co. will arrive in the city 6, some of them being here already.—Manager Gillen, of the Stone, and Robyns, of the stock co., plan to have a series of high-class productions given during the engagement.

SARATOGA SPRINGS. — BROADWAY (Felix Bial): Haymakers' Minstrels 5. The Campaigners 11. What Happened to Jones 12.—PONTIAC (J. C. Graul): Excellent vaudeville was presented by Italia, the girl who writes the songs she sings; Clyo and Rochelle, comedian and soubrette; Carey and Stampe in sketch, The Boy Detective; M. F. Reynolds, popular songs; Dunsworth and Valde, the Irish Peasants; Bob Smith, club juggler; Phillips and co. in a sketch, All for Her; Clare and West, songs and dances; Will Herbert, monologue; Languee Sisters, songs, talk and dances, and motion pictures, to large and delighted audiences.—ITEM: Buffalo Bill will make his farewell visit here June 17.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Vaudeville bill 1-6 included Coumbier and Davis, Julia Edwards and co., Kaina and Lafarori, E. L. Cleve, Shaw and Everts, Shorex Campbell co., and Hitta Murri; fair attendance; well pleased. Mrs. Carter 13.—LYRIC (Grafton Green): Lester Whitlock 1-6; Hawaiian Quartette, Musical Simpsons, and Helen Primrose; business good.—KEENEY'S ORPHEUM (L. M. Sneden): Whiteside-Strauss co. 1-6 drew well. Stock offerings for balance of season.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut): My Cinderella Girl April 26, matinee and night, to fair business. George Sidney in The Joy Rider 27, 28. Ushers' benefit; satisfactory co., to good business at all three performances. The Perry Associated Players 8-11. The Arrival of Kitty 12. The Campaigners 13. Metropolitan Grand Opera co. 16.—ITEM: Manager and Mrs. Gaut are in New York city, where they will remain several weeks.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Rosary April 18 pleased a good house. All at Sea (local) 19-21, under direction of Edward Paulton, of New York city; excellent production, to large audiences. Hedwig Richard and Horst Buks in Hetty Macht Alles 25; small audience. Frankie Woods in My Cinderella Girl 27; very good co. and business. Monte Carlo Girls co., with La Neta, the original girl in red 1 pleased a large male audience.

OSWEGO.—RICHARDSON (William J. Ecleson): Raymond Hitchcock and co. April 28 in The Man Who Owns Broadway; they were greeted by one of the largest audiences in the history of the Richardson. Schilling's Band (local) Concert 8. The Easiest Way 10.—ITEM: Martin Enwright, a member of The Man Who Owns Broadway co., was entertained by his father and mother during his stay in the city.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Huddleston's Animals, Lillian Carter, Professor Armand presents The City of Yesterday, Cristine Hill and co., Reiff, Clayton and Reiff were the bill April 24-29 to good patronage. World's Comedy Four, Leah B. Stanley, Baxter and Baxter, Herbert and Vance, Gus Neville and co. 1-6.—NEW SUN (Sun Amusement Co.): The Varsity Girls 8.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): The Flaming Arrow April 22; poor business. The Rosary 25; splendid attraction; good business. Bert La Mont's Funmakers 28, 29 (return) in A Prince for a Day and The College Girl; medium business. Boots and Saddles 3, benefit of Sons of Veterans, pleased good house. The Honeymoon Trail 10.

OGDENSBURG.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vaudeville April 24-29 drew enormous business. Stetson's U. T. C. 2 drew usual topheavy house matinee and night.

CORTLAND.—THEATRE (Dillon Brothers): The Rosary April 27; excellent co., to good business. Boots and Saddles 1; co. and business good.

BABYLON.—ALHAMBRA THEATRE (B. F. Sartee): The Hill-Donaldson Stock co., supporting Alice Donaldson in Tennessee's Pardner 11; very good co. and business.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Pomander Walk April 24; good; fair house. The Girl in the Taxi 28. Phil Ott and co. 29.

GRANVILLE.—PEMBER OPERA HOUSE

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Dixon's Big Review co. offered an excellent performance at the Avenue Theatre 30-6, and Frankie Heath, one of burlesque's excellent entertainers, very much in evidence. One of the best features of the bill was the gambling scene from The Girl of the Golden West, as given by Frankie Heath, Russell Simpson, and Harry Lorraine.

Henrietta Crosman comes to the Detroit shortly in The Peacock and the Goose.

The Grand old man of baseball, "Cap" Anson, will be an added feature on the bill at Miles Theatre next week. ELYP A. MARGNI.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): Minneapolis Philharmonic Society April 29; best musicale of season; two well filled houses. Sweetest Girl in Paris 30, with Trixie Friganza, F. Y. Bowers, Mr. Carr, and fine co.; pleased good business. Jim, the Ginger Boy; Madame Sherry, and the Bell Stock co. to come.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): E. J. Carpenter's production of The Blue Mouse pleased a fair sized audience April 26. As Told in the Hills 1. Paul Kauvar 3. Madame Sherry 12. Peck's Bad Boy 16. Golden Gulch 19.

BATTLE CREEK.—POST (E. B. Smith): Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve Pound Look April 29 delighted big business. The County Sheriff 30; fair co.; fine business. Cook Stock co. 6—indefinite. The Sweetest Girl in Paris 10. Madame Sherry 14.

KALAMAZOO.—FULLER (W. J. Donnelly): Madame Sherry 4. The Sweetest Girl in Paris 6, matinee and night. Marie Cahill in Judy Forgot 12.

CALUMET.—THEATRE (D. Cuddahy): Madame Sherry April 29 pleased good business. Michigan College Play 6.

Miles. The Golden Crook co. was the Gayety attraction.

A stock co. under the direction of Klimt and Gazzolo will open a Summer season at the Bijou 7 with Monte Cristo.

George Baldwin has joined the Lyric co. as second man. CARLTON W. MILES.

ST. PAUL.

Charlotte Walker Appeared to Advantage—The Empress About to Open.

Resplendent in its Summer dress the Metropolitan was the center of attraction April 30-6 where the strongest co. James Neill has ever organized appeared to a series of large audiences in The New York Ides. Charlotte Walker was a constant delight as Cynthia and Edith Lockett was as great a favorite as Vida. Robert Drouet appeared to excellent advantage as John Kerrelake. Giles Shine played the pompous aristocrat, Judge Phillimore, well. As the irrepressible Briton, Sir Cates-Darby, Ernest Cossart became an immediate favorite. The other roles, some of which amounted to not much more than "bits," were in the hands of such capable actors as John Maher, Emmet Shackleford, Lawrence Knapp, Fred Wallace, Walter Conolly, William David, Lela Thompson, Ina Goldsmith, Frances Wright, and Julia Wilkie. The Admirable Crichton 7-13. For week of 14-20 the St. Paul co. will appear in Minneapolis in The Admirable Chrichton, while the Minneapolis co., headed by Adelaide Keim and Arthur Byron, will play in St. Paul in The Stubbornness of Geraldine.

The Shubert was dark 30-6. Milwaukee German Theatre co. 7-13.

Barnum, the hypnotist, amused and mystified good-sized audiences at the Grand 30-6. Lewis-Oliver Stock co. in Thelma 7-13.

The stock co. presented At Piney Ridge at the Colonial 30-6 and excelled all previous efforts. Clara Williams appeared as Cindy and Franklyn Hall as Jack Rose. Lola Lee, Dora Mitchell, Adelaide Hastings, Ted Woodruff, Charles Wheelock, Clyde Weston, and Harry Morton were all well cast. Friends 7-13.

Orpheum 30-6: Clayton White and Marie Stuart, Raymond and Caverley, Three Vagrants, Zaretsky Troupe, William Perry, Augustin and Hartley, and John Birch.

The Star closed its regular season 29. A Summer season of motion pictures and vaudeville began 30.

The Sheffield Choir in conjunction with the St. Paul Symphony Orchestra appeared in four concerts to immense audiences at the Auditorium 28-30.

The Empress Theatre, the new Sullivan and Considine vaudeville house, will open 12 with a benefit performance for the newsboys. The formal opening will occur 14 with a regular vaudeville bill. The house is located on Wabasha Street, between Ninth and Exchange Streets, almost directly opposite the Shubert Theatre entrance. It will sea about 1,800.

JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE (O. F. Burlingame): Henrietta Crosman April 28 in The Peacock and the Goose pleased a fine house; a very clever play; well presented. The Girl from U. S. A. 30 to light business. St. Paul Symphony Orchestra 1. Casey Brothers' Vaudeville 3, 4. Daniel Boone on the Trail 7. Cat and the Fiddle 8.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Goddess of Liberty April 27 to good house. Paid in Full 29 to fair house. Barriers Burned Away 10. Weary Willie Walker 17. Indiana Polka 80. Richards and Pringle's Minstrels June 2.

ALBERT LEA.—BROADWAY (F. H. Mallery, res. mgr.): Paid in Full April 25; good house; pleased. The Goddess of Liberty 24 delighted good house. Barriers Burned Away 30 pleased fair business.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Goddess of Liberty April 27; good co., to good house. Henrietta Crosman 29 in Peacock and the Goose; greatly pleased fair house. The Coward 3.

CROOKSTON.—GRAND (Tom Brown): Sarah Padden in The Third Degree April 25; excellent, to good house. The Girl in the Taxi 28; good co.; small house. Madame Sherry 23.

MISSOURI.

ST. LOUIS.

Will o' the Wisp Seen for First Time—Sheehan Opera Company at the Shubert.

Alfred G. Robyn's latest musical comedy, Will o' the Wisp, with book and lyrics by Walter Percival, was presented for the first time on any stage at the Olympic 1. The comedy is bright and amusing. Mr. Percival's story concerns chiefly young Forest Krider, an American student in Heidelberg, a ne'er-do-well whose chief talent lies in his ability to borrow money and get into trouble. Mr. Percival plays the leading role and does it admirably. Krider, of course, has a sweetheart from whom he has been separated for months. With her mother and uncle she comes to Heidelberg to find him. They disagree and it takes two acts of more or less amusing complications for them to patch the matter up. Olive Ulrich played the leading female part winsomely. The music is very good and in places excellent. Among the most prominent songs are "Here's to the Bubbles," "To the Deuce With the Whole Blame Thing," and the Christmas carol is a beautiful bit of melody.

Sheehan Opera co. sang Madame Butterfly at the Shubert to an appreciative audience on 1. The co. will remain probably four weeks. The offering will be changed every week.

Father and the Boys was well played at American 1-7. William H. Turner in leading role is very good and was well liked. The Blue Mouse 7-13.

Lyman H. Howe's pictures at the Century 1-7.

William Jossey played The Devil at Imperial 1-7. It was very well played and attracting good audiences.

Buffalo Bill, Jr., played at Havlin's 1-7. The co. is fair and attracted good crowds. Chinatown Trunk Mystery 7-14.

Columbia has an excellent bill 1-7. Emma Dunn in a sketch entitled The Baby, was heartily received and well liked. There are some six or seven other acts of very good quality, including the Nichols Sisters and the Bootblack Quartette.

Shenandoah, which was played at the Odeon by the officers of the First Regiment, was well acted out and is attracting good crowds.

VIVIAN S. WATKINS.

KANSAS CITY.

Gertrude Elliott Repeated Former Success—Billy Clifford Drew Well.

Gertrude Elliott opened a week's engagement at the Shubert 1, presenting The Dawn of a To-morrow to excellent business. Joseph Medill Patterson's new play, Rebellion, will have its initial presentation 3 and continue for the remainder of the week. The Dawn of a To-morrow has been seen here before, but was none the less welcome for that, particularly so as Miss Elliott's interpretation of the part of Glad was entirely original and, coupled with her personal charms, made her portrayal quite as successful as the creator of the role. A strong supporting co., which included Fuller Mellish, Sidney Booth, Scott Gatty, Bennett Kilpack, Angela Ogden, Anna Waite, and Suzanne Perry, was also well received. The production was properly staged and costumed. This engagement closes the regular season here. A six weeks' run of Lyman Howe's travel pictures will begin 7.

Eva Lang and her co. presented An American Widow at the Willis Wood April 30-3, playing to good business nightly. Miss Lang played the title part in her usual charming manner, winning frequent applause, while the work of Eugene Ormonde as Jasper Mallory was second only to her and, in fact, shared equally in the honors of the evening. Lloyd Bacon, John J. McCabe, Earl Mitchell, Joseph Selman, and Blosser Jennins carried other principal roles to success. John Drew 4-6. Eva Lang in Wildfire 7-13.

The Grand had Billy Clifford in The Girl, the Man and the Game as the closing attraction at that house 31-6, playing to a big week's business.

Caught in Mid-Ocean was the Gilliss offering 31-6, playing to a very satisfactory week's business. F. A. Yelvington, Cora Quinton, and Howard Cornish were the principals of a capable co., presenting the piece. Buffalo Bill, Jr., 7-13.

Helena Frederick, presenting Offenbach's opera, The Tales of Hoffman, was the Orpheum headliner 31-6, scoring heavily. Other acts included Frank Tinney, Lawrence and Fitzgerald, Three Misses Weston, Four Casting Dunbars, S. Shields and co., and Russell and Divirne. Business excellent.

The usual attractive bill at the Empress 31-6 was headed by James J. Morton, who proved one of the big hits of the season at this popular house. Others were Jessie Keller, McCormick-Bidwell and co., Four Musical Avolos, Harry Gilbert, Nip and Tuck, and Weston and Young, all pleasing.

The Crackerjacks held the boards at the Gayety 31-6, opening to good business. A big co. of clever principals and an attractive chorus made the show above average. Bon Tons 7-13.

The Century had the Ducklings 31-6 and the show, which was composed of two burlesques and a number of specialty acts, was well received. Edmund Hayes in The Wise Guy 7-13.

In spite of some cold weather Forest Park began its second week 30 with a good crowd in attendance. A new concession that is finding much favor is The Chinese Laundry, a laugh producer of merit. Two concerts daily by Stanard's Band and the vaudeville show were features much enjoyed. Cannon's Australian Bird Circus was the topliner of the bill, scoring heavily.

This will be the third season of the Lyman Howe travel pictures, which open at the Shubert 7 for a six weeks' run. The pictures have been very popular in former years and the coming engagement should also prove successful.

Mary Garden will be heard in concert at the Willis Wood the afternoon of 8, and the event promises to be a notable one in local musical circles.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Columbus Club Minstrels April 24, 25 drew crowded houses and put over their work like professionals. The Midnight Sons 26, 27; splendid co. and presentation; pleased capacity business. Grace Van Studdiford in The Paradise of Mahomet 3 (benefit Tony Schaeffer, cashier Shubert Theatre). James T. Powers in Havana 4. Beginning 7, Shubert Stock co., headed by Eleanor Knight; opening production, The Love Route.—LYCEUM (C. U. Philley): No Mother to Guide Her 23-26 pleased fair business. The Ducklings 27-29; business good. The Hickman Stock co. in The Swamp Angel 30-2, followed with The Sweetest Girl of All 4-6. John Drew in Smith 8. Billie Burke in Mrs. Dot 11.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Pictures and vaudeville April 24-29 to big business. Billy Clifford in The Girl, the Man and the Game 9. Parker Carnival co. 15-20.

KIRKSVILLE.—HARRINGTON (H. S. Swaney): Gordinier Brothers Stock co. April 8-14; excellent business.—ITEM: Manager Swaney will open the Airdome 22 with stock; prospects for business very favorable.

MISSISSIPPI.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): At the End of the Rainbow, by the senior class of the local high school, April 27, to good house. The work of Benjamin Johnson and Ines Schuler was especially noticeable. The Flirting Princess 28 pleased large audience.

JACKSON.—CENTURY (S. J. Myers): Victor Herbert's Orchestra 1; was greatly enjoyed matinee and night by good houses. Damrosch's Orchestra 10.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Paul Gilmore April 30. The College Pennant 1-3. The Merry Widow 2. Marie Dressler 4, 5. May Irwin 9. Madame Sherry 10.—FAMILY (Dick P. Sutton): Della Pringle and stock co. will reopen this house week of 7-13, under direction of B. U. Van Auker as leading man, presenting Peaceful Valley.—ITEMS: Mrs. Dick Sutton arrived in Butte 29 from Los Angeles, where, with "Uncle Dick," they reopened the old Empire Theatre on Third Street, near Main (now known as the Sutton), with the Harry Cornell Stock co. She reports a splendid opening well received.—The T. M. A. annual benefit 27 was preceded by a ten-inch fall of snow at 7 P.M., but a crowded house was amply repaid being present, witnessing three hours of splendid vaudeville of advanced ideas.

NEBRASKA.

OMAHA.

John Drew's Engagement a Great Success—Some Good Attractions to Come.

The Man on the Box was the offering at the Brandeis April 27-29, and drew a fair share of patronage. John Drew, supported by a co. of unusual excellence, was seen in the bright little comedy, Smith, 1, 2. The engagement was a success in every way. Underlined: Mary Garden

MINNESOTA.

MINNEAPOLIS.

James Neill Stock Company Opened to Good Business—Lee Baker Doing Well.

With the closing of the regular season, the James Neill co. opened April 30 for a Summer season of stock. The Stubbornness of Geraldine was the first bill, Arthur Byron appearing in the role which he created when the piece was first produced with Mary Mannering as a star. Adelaide Keim is leading woman, and the other members of the exceptionally well balanced co. are Ernest Glendenning, Katherine Keyes, Amelia Mayborn, James T. Galloway, Francine Adler, Aline McDermott, Alice Lindahl, Katherine Dorner, Jane Baxter, Allen Murmane, Charles N. Greene, Rowland Lee, William Crosby, John Morely, Gerard Van Etten, and Earle Simmons. Edward McGregor is stage director. The attendance was large and the co. was well received. The Gay Lord Quex follows.

At the Lyric Lee Baker slashed his way through Philippe Bridau in The Honor of the Family in striking fashion, scoring an immense personal hit. Edith Evelyn revealed another phase of her versatility by giving a finely rounded performance of Flora. Bert Walter was excellent as old Rouget, and Jack Amory, a newcomer, was a capable Bourniche. The other roles were in good hands. Billy, which made an immense hit last Summer, will be revived week of 7.

Lyman Howe's Travelogues held over a second week at the Shubert. Marie Dressler in Tillie's Nightmare is underlined for week of 15.

At the Orpheum The Photo Shop, a Lasky act, was the headliner. Billy Van was at the Unique and the Fadettes topped the bill at the

5. Grace Van Studdiford 6. The Merry Widow 7-9. Sarah Bernhardt 21. It is generally understood that Mrs. Fiske will be the last regular offering at the Brandeis, playing here early in June.

The programme at the Orpheum week of 30 is Gregoria and Elmina, Davis and Walker, Hugh Lloyd, Charles B. Lawlor and Daughters, Fannie Ward and co., Ben Welch, and Madame Valecita with her trained leopards.

At the Boyd the Frank A. Long Stock co. is giving a good production of The Lost Trail, with Lena Rivers to follow.

At the Gayety the Rice and Cady Show is on for week of 30, and is drawing well both matinee and night. Bob Manchester's Crackerjacks 7-13.

At the Krug The Wise Guy in Society, with Edmond Hayes in the title-role, opened a week's engagement to a fairly good house 30.

The programme at the American, three times daily, is Frank McCree and co., Grace De Winter, Bertram-May co., Grand Opera Quartette, Charles Nevins and Ada Gordon, and the Eugene Trio.

Lloyd Ingraham, of the Ingraham School of Acting, has leased the Gayety for a Summer engagement, starting 21, and will put in a good stock co. J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): Midnight Sons April 24 to fair business. Madame Sherry pleased good business. James T. Powers in Havana 26; fair business.——LYRIC (L. M. Garman, mgr.): Rosalind at Red Gate 1-5; excellent and drew very good houses.——ORPHEUM (H. E. Billings): Good bill, including Welch, Mealy and Montrose, Maxim's Models, Boudini Brothers, Eckert and Berg, Corcoran and Dixon, Dick Lynch, and Graham's Manikins 1-5.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Polly of the Circus 1 pleased good business. Virginia Harned 10. Richard Carle 19.

PORTSMOUTH.—THEATRE (F. W. Hartford): Bright Eyes April 27 delighted capacity business. Polly of the Circus 2; medium business; fine attraction. Madame Sherry 9.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The Smart Set, headed by Sam H. Dudley, supported by Alda Overton Walker and a co. that included Ella Anderson, Elizabeth Hart, Alberta Ormes, Andrew Tribble, James Lightfoot, Will Grundy, and William Ramsey, all of whom rendered good support, presented His Honor the Barber to a large and delighted audience 2; the play, as in former seasons, abounds with tuneful numbers, and the spirited chorus, that gave evidence of careful training, won repeated encores; likewise the principals for their good work in song and comedy. The vaudeville bill offered 29 struck the popular chord and drew immense audiences; acts that scored were Palmer and Dockman, singing, dancing and novelty entertainers, and Fox and Summers in The Rent Collector.——ITEMS: Sam Burris has rejoined The Smart Set to assume his old role, that of Mose Lewis, the sport, in His Honor the Barber, that opened at the Majestic, New York city, 8.—Frank Phelps, who managed the above co. season of 1909-10, is said to be engaged in looking after the interests of an amusement house located in Omaha, Neb.—Franklin Turner Lewis was a caller 3.—George Henasey, a former resident of this city, is one of a trio of male voices that entertained the clientele of the Auditorium, Riverside, N. J., week of 1. J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Offered a new play by Neil Twomey, entitled The Angelus, 1-8, to a series of good houses; the co. was a strong one and added much to the success of the play, which was well received; it deals with the subject of intermarriage and the story is well told; scenic effects, etc., show careful preparation. St. Elmo 8-13.——OPERA HOUSE (John J. Goetchius): Presented the players in What Happened to Jones 1-6; Joseph McCoy in one of the leading parts was well received; he has become one of the prime favorites with the audiences which frequent this house; Henrietta Brown and Robert Gleckner also scored. Week 8-13, Ninety and Nine.——EMPIRE (A. M. Bruggemann): Drew fine business with one of the best bills of the season 1-6. Nan Engleton and co. headed the list composed of the Three Dancing Fiends, Cotter and Boulden, Blanche Sloane, Thomas Mahoney, and Great Raymond and co.——MAJESTIC (W. H. Walsh): Drew well also with Nellie McCoy, Avon Comedy Four, Walsh, Lynch and co., Milton McFarland and De Long Sisters, Stuart and Keeley, Harry Tsuda, and Zarrow Carmen Trio.

ELIZABETH.—PROCTOR'S (Fred Thomsen): The Kingsburys, Paul Stevens, Marie Sparrow, Martin Ferrarri and co. in Life of the Apache, Tom Rinley, Francelli and Lewis, Faust Brothers, Rice and Ladiel, Gertrude Dion, Magill and co.——ITEM: Professor William Lyon Phelps, of Yale, in a lecture before the Portnightly Club here, declared that Europe was far ahead of the United States in the drama. Only the "idle rich" seemed to be considered by the managers of this country, he asserted. Mantell, he said, was the greatest portrayer of Shakespearean roles. Great stock cos. were not possible in this country as in Germany and France, because the New York managers corner the plays. As a result, said he, stars are at a discount and stock cos. at a premium.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): The Fortune Hunter played a very profitable engagement here 5.——ITEM: This finishes the regular season in this house, and Louis Leon Hall, supported by his own co., will open his annual Summer stock engagement 8

NEW YORK.

BUFFALO.

Ann Gillmour Players Made Big Hit in Walls of Jericho—Gus Fay Welcomed.

Anson-Gillmore Players for the third week of their engagement offered The Walls of Jericho at the Teck April 16-21, which play was superbly acted by this brilliant organization. Each and every member was properly cast and the production was given a far better presentation than by the original co., which included James K. Hackett. Business is steadily improving, much to the credit of local theatregoers, as there is no denying the fact this is the best stock co. ever seen in Buffalo.

Gus Fay and Irwin's Majesties were royally welcomed 16-21 at the Garden. An excellent show and very well attended.

Miner's Americans were at the Lafayette 16-21.

William Burt Cartwright has returned to this city, having closed a very successful engagement with David Higgins in His Last Dollar.

Mary Jane's Pa was well received at the Star 16-21, and Jessie Bonstelle and her co. delighted capacity business with this well-known comedy.

At Shea's 16-21: William Farnum and co., Paul Dickey and co., Camille Ober, Lee Lloyd, Barnes aond Crawford, Oscar Loraine, Herbert's Dogs, Mason and Bart, and Kinetograph.

P. T. O'CONNOR.

ELMIRA.—LYCEUM (Lee Norton): John E. Henshaw in The Best People on Earth booked 2; canceled. Houeymoon Trail 12, Mrs. Leslie Carter 20.——MOZART (G. W. Middleton): The Stanford and Western Players in Salomy Jane 1-6; large and well-pleased houses. Splendid work was done by Emily Smiley, Allen Holuber, James Slevin, Harry Wilgus, Eugene La Rue, and Miss Nelson. The Marriage of Kitty 8-13.——MAJESTIC (G. H. Van Demark): Mr. and Mrs. Thornton Friel, Charles De Camo, Les Valdons, Tom Gillen, Charles O. Roseberry, and Josef Samuels 1-6; splendid, to large houses.——FAMILY (Lee Norton): Marion and Dean, Seymour and Burns, Marguerite Newton and co., Wilson and Rich, McCabe and Vogel, and Billy Farrell 1-6; good, to good business.——OLD HAPPY (Thomas Connelly): Philip Maher Stock co. 1-6; good houses well entertained. —— BORICK'S (George Lyding): Manhattan Opera co. in The Idol's Eye 29-June 4.——ITEMS: The long and successful season of the Stanford and Western Players at the Mozart Theatre will close 13. During the Summer Manager Maurice Stanford will produce stock at Wildwood, N. J., near Philadelphia, having most of the Mozart Theatre Players with him. Allen Holuber, leading man, will head one of William A. Brady's cos.—The Stanford and Western Players will probably return to the Mozart next season.—Elmira Lodge of Elks enjoys an annual banquet 1. Many theatrical people of prominence were in attendance.—Henry Taylor, manager of Borick's Theatre last season, has been engaged to sing the leading tenor role in the American production of Naughty Marietta next season.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): For the seventh week, 1-6, of the engagement of the Lytell-Vaughan Stock co., The Warrens of Virginia was presented in a highly creditable manner, drawing full capacity audiences at each performance. Bert Lytell as General Warren and Miss Vaughan in the role of Agatha were seen to splendid advantage; the balance of the co. were ably cast and the staging of the play was above the average. Owing to previous bookings at the Hall, the Lytell-Vaughan co. appear at Schenectady 8, 9, reopening here 10 in Are You a Mason? May Musical Festival 8, 9.——EMPIRE (James H. Rhodes, res. mgr.): Waldron's Trocadero Burlesquers 1-3 drew full houses and with Frank Finney, Minnie Burke, Jennette Young, and Frank Ross, Hebrew comedian, provided an entertaining performance. Follies of New York and Paris, with the Morris-Schreck fight pictures 4-6 closes the regular burlesque season at this house. Manager Rhodes announces Madame Sherry for 10, 20.——GAIETY (Oliver H. Stacy): The City Club Burlesquers 1-6 offered an attractive bill of two farces and an olio of several good acts, which gave good satisfaction to packed houses.——PROCTOR'S (Howard Graham, res. mgr.): Week 1-6: Vaudeville and motion pictures drew the customary packed houses.——MAJESTIC (Emil Deitchie): 1-6: Attractive vaudeville acts and pictures drew crowds.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Such a Little Queen was presented by the Clara Turner Stock co. the first half of week 1-6 to fairly large houses. A Thief in the House last half. A Merry Widow's Romance 8-10. Cast Aside 11-13.——MOHAWK (Charles T. Taylor): Robie's Knickerbockers encountered exceedingly hot weather 27-29 and as a result played to small houses. Sully Moore and John Cain were the featured principals. The Follies of New York and Paris, with the Carl Morris-Mike Schreck fight pictures as an added feature, drew large audiences 1-3. Jennie Austin was the bright particular star. The Trocaderos, with Charles Penney and Minnie Burke at the head, closed the regular season of burlesque 4-6 to crowded houses. 9-11 a vaudeville bill headed by the Courtney Sisters, under the auspices of the K. of C., will be given.——ITEM: The case of William Fitzgerald against Lillian Russell, in which it was charged that Miss Russell's automobile struck and injured the plaintiff, was dismissed in Supreme Court here on the ground that the plaintiff had been guilty of contributory negligence.

NAT. SAHR.

SYRACUSE.—EMPIRE (F. Gage): Raymond Hitchcock in The Man Who Owns Broadway returned 1, 2 to large houses and repeated former success. Elbert Hubbard lectured to good sized crowd April 30.——WIETING (John L. Kerr): The stock co. bill was The Girl of the Golden West 1-6. William Ingersoll as the Sheriff, Robert La Sueur as Ramerrez, and Julia Booth as the Girl were most prominent. The Regeneration 8-13.——BASTABLE (S. Bastable): Boots and Saddles was well done by an exceptionally good co. 27-29 to good business. Barney Gilmore in Kelly from the Emerald Isles attracted well 1-3. Fiske O'Hara 4-6. My Friend from Dixie 11-13.——ITEMS: The Alhambra, a convention hall, was opened for a short season of vaudeville 1-6 by the Wright Amusement co.—The Lee Woods co. will do the booking; business fair.—Edward J. Howe, musical director for Marie Dressler, is at his home (Fayetteville, N. Y., near here) for the Summer.—Sidney Macy, last season director of the Wieting Stock, was in town 1. E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff): The Lyceum Players inaugurated their Summer season by offering Madame Sans Gene, with Katherine Kidder in the title-role, 1-6; with Walter Hampden and Sheldon Lewis also in the cast; the production was a noteworthy one. The Walls of Jericho 8-13.——BAKER (F. G. Parry): Fiske O'Hara in The Wearing of the Green was seen to advantage 1-3; Marie Quinn gave excellent support; good business. Boots and Saddles 4-6 proved an excellent attraction; the co. is fully adequate to meet all demands. My Friend from Dixie 8-10.——COOK'S (J. Hunt): A Runaway Match drew well 1-6; Miss Hunt in the role of a school girl again proved a versatility. Life's Shop Window 8-13.——CORINTHIAN (F. Strauss): Irwin's Big Show offered capital entertainment to lovers of burlesque 1-6; many good vaudeville acts were presented in the olio. E. G. ZIMMER.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): The Jolly Girls April 27 to fair business. The Rosary 28, 29 pleased good houses. Boots and Saddles 2 drew well. Raymond Hitchcock in The Man Who Owns Broadway 4. Margaret Anglin in Green Stockings 5. Frances Starr in The Easiest Way 8.——ITEMS: William Robyns is to be the manager of the new Summer stock co. which is to open at the Stone Opera House on 15. Phyllis Gilmore will have the leading roles; Willard Perry will have the character parts; Harry Franklin will be the comedian, and R. Brandon Mitchell will appear in the smaller roles; Pearl Ford will be the soubrette; May Gerald, the second woman, and Josie Sisson, the character roles. J. Sidney Macy is to be the stage director.—The opening play will be Arizona, and the scenic effects are now being constructed. Most of the members of the co. will arrive in the city 6, some of them being here already.—Manager Gillen, of the Stone, and Robyns, of the stock co., plan to have a series of high-class productions given during the engagement.

SARATOGA SPRINGS. — BROADWAY (Felix Biel): Haymakers' Minstrels 8. The Campaigners 11. What Happened to Jones 12.——PONTIAC (J. C. Graul): Excellent vaudeville was presented by Italia, the girl who writes the songs she sings; Clyo and Rochelle, comedian and soubrette; Carey and Stampe in sketch, The Boy Detective; M. F. Reynolds, popular songs; Dunsworth and Valde, the Irish Peasants; Bob Smith, club juggler; Phillips and co. in a sketch, All for Her; Clare and West, songs and dances; Will Herbert, monologue; Languee Sisters, songs, talk and dances, and motion pictures, to large and delighted audiences.——ITEM: Buffalo Bill will make his farewell visit here June 17.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Vaudeville bill 1-6 included Coumbley and Davis, Julia Edwards and co., Kalna and Lafarori, E. L. Cleve, Shaw and Everts, Shorez Campbell co., and Ritta Murri; fair attendance; well pleased. Mrs. Carter 13.——LYRIC (Grafton Green): Lester Whitlock 1-6; Hawaiian Quartette, Musical Simpsons, and Helen Primrose; business good.——KEENEY'S ORPHEUM (L. M. Sneden): Whiteside-Strauss co. 1-6 drew well. Stock offerings for balance of season.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut): My Cinderella Girl April 26, matinee and night, to fair business. George Sidney in The Joy Rider 27, 28. Ushers' benefit: satisfactory co., to good business at all three performances. The Perry Associated Players 8-11. The Arrival of Kitty 12. The Campaigners 13. Metropolitan Grand Opera co. 16.——ITEM: Manager and Mrs. Gaut are in New York city, where they will remain several weeks.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Rosary April 18 pleased a good house. All at Sea (local) 19-21, under direction of Edward Paulton, of New York city; excellent production, to large audiences. Hedwig Richard and Horst Buks in Hetty Macht Alles 25; small audience. Frankie Woods in My Cinderella Girl 27; very good co. and business. Monte Carlo Girls co., with La Neta, the original girl in red 1 pleased a large male audience.

OSWEGO.—RICHARDSON (William J. Ecleson): Raymond Hitchcock and co. April 28 in The Man Who Owns Broadway; they were greeted by one of the largest audiences in the history of the Richardson. Schilling's Band (local) Concert 8. The Easiest Way 10.——ITEM: Martin Enwright, a member of The Man Who Owns Broadway co., was entertained by his father and mother during his stay in the city.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Huddleston's Animals, Lillian Carter, Professor Armand presents The City of Yesterday, Cristine Hill and co., Reiff, Clayton and Reiff were the bill April 24-29 to good patronage. World's Comedy Four, Leah B. Stanley, Baxter and Baxter, Herbert and Vance, Gus Neville and co. 1-6.——NEW SUN (Sun Amusement Co.): The Varsity Girls 8.

PENN YAN.—SAMPSON THEATRE (G. H. Sisson): The Flaming Arrow April 22; poor business. The Rosary 25; splendid attraction; good business. Bert Le Mont's Funmakers 29, 29 (return) in A Prince for a Day and The College Girl; medium business. Boots and Saddles 3, benefit of Sons of Veterans, pleased good house. The Honeymoon Trail 10.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vaudeville April 24-29 drew enormous business. Stetson's U. T. C. 2 drew usual topheavy house matinee and night.

CORTLAND.—THEATRE (Dillon Brothers): The Rosary April 27; excellent co., to good business. Boots and Saddles 1; co. and business good.

BABYLON.—ALHAMBRA THEATRE (B. F. Saxton): The Hill-Donaldson Stock co., supporting Alice Donaldson in Tennessee's Pardner 11; very good co. and business.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Pomander Walk April 24; good; fair house. The Girl in the Taxi 28. Phil Ott and co. 29.

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(T. A. Boyle): Motion pictures April 21-28 to good business. The Campaigners 10.

AUBURN.—AUDITORIUM (J. N. Ross): Raymond Hitchcock April 26 to capacity. Arcadians 29; excellent business.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Whiteside-Strauss Stock co. April 17-22 (return); pleasing performances; good business.

GLENS FALLS.—EMPIRE (J. A. Holden): Maitland Players April 1-4 in The Wolf; business fair; excellent satisfaction. Next bill, Girls.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Miss Nobody from Starland 1. The Flower of the Ranch 3.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): The Chocolate Soldier 8. Ben Greet Woodland Players 4-6; open air performances. Plays: Midsummer Night's Dream, Twelfth Night, The Tempest, As You Like It, She Stoops to Conquer.—ITEM: David Belasco, who has spent the Winter here with his family, has just left for Denver, Colo., for his daughter's health.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Ole Olsson April 26 pleased small house. The Barrier 28; good co. and fair house. Judge Lindsay 2; lecture for high school course. Senior class play 5; Diamonds and Hearts.—ORPHEUM (James Spaulding): Crowded houses as usual; good attractions, including Grace Huntington and A. Le Roy Pattison, G. C. Eckhardt, and Albert Gray; illustrated songs by Emily Tilden. For coming week: Charles Chester and co. and Harry Wolf.—ITEM: The greatest musical event ever held in Jamestown will be the Musical Festival 29, 30, when the Minneapolis Symphony co. will appear in four concerts, assisted by a local chorus. A large attendance is expected from neighboring towns.

WAHPETON.—OPERA HOUSE (M. C. Kellogg): The Girl in the Taxi April 28; excellent co., to satisfied audience.

OHIO.

CLEVELAND.

Henrietta Crosman Well Received in Her New Comedy—Record of the Week.

Henrietta Crosman, after an absence of seven seasons, appeared at the Euclid Avenue Opera House 1-6 in The Peacock and the Goose, which was well received. The supporting co. was well balanced, and Miss Crosman was given quite an ovation. The Girl I Love 8-13.

The New Theatre production of The Piper was the attraction at the Colonial 1-6. Lyman H. Howe Travel Festival 7-13.

Rose Melville in Sis Hopkins was at the Lyceum 1-6. Arsene Lupin 8-13.

Mary Garden and co. sang to a packed house at B. F. Keith's Hippodrome 1.

The Holden co. will produce The Little Minister at the Cleveland 8-13.

Popular vaudeville will be given during the Summer at the Euclid Avenue Opera House.

WILLIAM CRASTON.

COLUMBUS.

An Amateur Offering of More Than Usual Merit—Harry North and Beulah Watson Pleased.

A delightful treat was A Corner on Cupid, which was written, stage-managed and acted by Columbus amateurs April 29. E. Gleason McCarty was responsible for the book and lyrics and Ray W. Arms for the music, both of which were remarkably clever, and a bright future is before the young men should they continue their work, for the comedy from start to finish bore the earmarks of a thoroughly professional production. "Honolulu Huddle," "Tanguayville," "The Spoonholder," "Lady Nicotine," "Poor Old Terpsichore," "Cupids on the Wire," and "Call of the West" were the song hits, and encore after encore was demanded. Ray Arms as the bellboy and later a young widow was decidedly clever. Ralph De Selm, Harry Runkle, George Fletcher, and George McCarty were letter perfect and carried off their parts like old regulars. Rowena Buck as a Southern girl was charmingly pretty, sang sweetly and danced with delightful grace and freedom. Harriett Eastman and Katharine Smythe made the hits of their lives, the former as Evy Phipps and the latter as Tillie, the maid. Ethel Nichol had several songs to sing and her beautiful voice made a splendid impression. Lucille Cott, assisting Mr. Arms in "Honolulu Huddle," scored one of the biggest hits of the evening, the beauty of her face and figure, perfect stage presence and splendid singing voice formed a rare combination, of which the audience seemed to not get enough. The story of the play is consistent, the songs introduced without effort, and the evolutions of the chorus well planned and directed. This is Mr. McCarty's seventh play, all of which have shown splendid possibilities and a decided originality. It is understood that one now in preparation has been accepted by a well-known Eastern producer.

In their production of The Great John Ganton at the Colonial 1 Harry North assumed the title-role with success. Beulah Watson, second woman, stepped into the leading woman's part on short notice and covered herself with glory. The North Brothers Stock co. has been meeting with considerable success during the local engagement.

J. Leubrie Hill in My Friend from Dixie and Lyman Howe's Travel Festival are at the High Street for the week of 1.

Weston, Field and Carroll took the headline honors at Keith's week of 1. Charley Grapewin and Anna Chance, Polo Team, Elida Morris, the Langdons, Van Cleve and Denton, Tom Smith and Julian and Dyer completed the bill.

Olentangy Park opened 30 to an immense business. Stubbs and Wilson, who were here with their stock co. last season, are soon to return.

Hagenback and Wallace and the Forepaugh-Sells Circus showed in Circus Lot 28 and 1. Barnum and Bailey underlined for 22.

JOSEPH RUSSELL HAGUE.

TOLEDO.

The Paycen Stock Company Opened to Good Business—Mari: Cahill at the Auditorium.

The Paycen Stock co. and Rachael May Clark opened their Summer season at the Lyceum Theatre to packed houses. The opening bill was The White Sister. All local papers were loud in their praise of Miss Clark's work and said "she suffered none in comparison with Miss Allen." The production was an exact copy of the one carried by the Liebler Co. Miss Clark was given good support by George Webb, May B. Hurst, and Suzu Ellsworth. Week opening 7 the Paycen Stock co. in Carmen.

The Roy Atwell co. at the Auditorium closed their stock season here after four weeks of only fair business. Marie Cahill 3. E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): Mikado (local) 5, 6. Al. Field's Minstrels 29. Glow pictures between times draw big.—LYRIC (Mrs. Robert Agler) WONDERLAND (Harry Glick), ORPHEUM (Holding and Reifsnider); all picture houses, do a steady grind.—ITEMS: Ada Herman, the pianist, has gone to Grafton, W. Va., where she will play for the new Dixie.—Artist Warner is handsomely redecorating the front of the Wonderland.—Grogan Bailey has started out with his outfit for vaudeville under canvas.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER (Victor Morley): Dark 1-6.—ORPHEUM (H. S. Carter): Vaudeville specialties, Billy Windom, Dubar and Turner, 1-6.—CASINO (Clyde Quimby): Lasinky's Troubles, Casino Stock co., 1-6, with specialties.—ITEM: The Weller season will close with The Midnight Sons 16. Patrons of this house are hoping for more and better attractions next season.

LAURA B. POE.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve Pound Look April 27 pleased excellent business. Madame Sherry 10.—GRAND (O. L. Eisler, res. mgr.): The Newlyweds and Their Baby 27; enjoyed by many. The Broken Idol 29 to good business. Moulin Rouge Girls 1-3; fair attraction and business.

FINDLAY.—MAJESTIC (J. B. Swafford): Peck's Bad Boy April 28. Forbes-Robertson in The Passing of the Third Floor Back 3.—ITEM: Mr. and Mrs. Frank De Mora have signed a three years' contract with Ringling Brothers Circus.

MASSILLON.—ARMORY (G. C. Haverstack): Graustark April 27; excellent; good business. The Rosary 28; good production. The Time, the Place and the Girl 3 pleased large house. Kinsey Komedy Ko. 8-13. Al. G. Field's Minstrels 25.

ALLIANCE.—COLUMBIA (W. E. Davis): The Rosary April 27; fair business and satisfaction. The Time, the Place and the Girl 2 pleased small audience. The Final Settlement 5. The Flaming Arrow 6. Miss Nobody from Starland 11. James T. Powers in Havana 19.

CANTON.—OPERA HOUSE (E. E. Rutter, res. mgr.): The Newlyweds and Their Baby April 29 to two capacity houses, closing their season here. The Passing of the Third Floor Back 5. Henrietta Crosman 8. Miss Nobody from Starland 9.

NORWALK.—GILGER (W. A. Roscoe): The Blue Mouse April 21 delighted satisfactory returns. Himmelgin Stock co. in repertoire 1-6 opened in His Sister's Honor, followed by Hello Bill, and In Arizona; satisfactory business. The Flower of the Ranch 10 closes season.

LIMA.—FAUROT (L. H. Cunningham): Graustark April 20 drew good house and pleased. The County Sheriff 22 to good business. Nancy Boyer Stock co. 24-29; smashing records for attendance; giving usual good satisfaction.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): The Newlyweds and Their Baby April 21 to big business; pleased (return date). Passing of the Third Floor Back 1. Lew Fields' Minstrels 5.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Newlyweds and Their Baby April 25 pleased a packed house; largest house of the season. The Rosary 1. Girls' Glee Club 2. Mother Goose (local) 4, 5.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Newlyweds and Their Baby April 24 pleased excellent house. The Time, the Place and the Girl 1. Al. H. Wilson 2. Al. G. Field 24.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Buster Brown April 21 to good business; excellent attraction. Elks' Minstrels (local) 26 to full house; very good. The Girl and the Tramp 2.

BELLEFONTAINE.—GRAND (C. V. Smith): Cutler Stock co. April 24-29 in The Sweetest Girl in Dixie.—ITEM: House has been remodeled and is now thoroughly modern.

KENTON.—GRAND (Binckley, Ross and Lawrence): The Cutter Stock co. April 17-22; good co. and houses. Graustark 24; fine; capacity house.

BELLAIRE.—COLUMBIA THEATRE (James Tallman, Jr.): The Time, the Place and the Girl April 27. Howe's pictures 29, matinee and night. East Lynne 2.

HAMILTON.—SMITH'S (Tom A. Smith): Trixie Friganza in The Sweetest Girl in Paris April 23; S. R. O.; pleased immensely. The Passing of the Third Floor Back 30.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Estelle Allen in East Lynne 1; very creditable performance; fair house. The Time, the Place and the Girl 6.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Newlyweds and Their Baby April 28. Al. H. Wilson 3. Miss Nobody from Starland to follow.

POSTORIA.—ANDES OPERA HOUSE (Carl Smith): The Blue Mouse April 24 to poor business. The Final Settlement 25 to small audience. The Time, the Place and the Girl 12.

WARREN.—OPERA HOUSE (John J. Murray): Howe's travel pictures April 24 to S. R. O. The Elks' Minstrels 26-28 to good business.

CIRCLEVILLE.—GRAND OPERA HOUSE (H. C. Gordon): Howe's pictures April 21 delighted large audience.

DELPHOS.—GRAND (Nat S. Smith): The Bank Cashier, the Ft. Jennings Dramatic Club, April 28, canceled. Stirling Stock co. 8-13.

ELYRIA.—THEATRE (H. A. Dykeman): The Flower of the Ranch 9. Field's Minstrels 14.

CARROLLTON.—GRAND (P. H. Kemerer): The Girl and the Tramp 1 to well pleased audience.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Time, the Place and the Girl 9.

OREGON.

PORTLAND.

Lew Dockstader Made Friends at Once—Florence Roberts as Sapho at the Baker.

Lew Dockstader and his big minstrel co. appeared at the Heilig the first of the week, opening April 23. The public liked the minstrels and Mr. Dockstader will be made welcome when he comes again. The Kirmess 27-29, for the benefit of the Portland Open Air Sanitarium and the People's Institute, was a thing of beauty, and much credit is due to the patronesses and participants. Frederick Warde in Julius Caesar 30, followed by The Speedthrift 4.

Sapho was produced by the Baker co. at the Baker Theatre week opening 24 and played to good business all week. Florence Roberts gave a splendid delineation of the character of Fanny Le Grand. Her Sapho has qualities that stand favorable comparison with the greatest Sapphos the American stage has produced. Thurlow Bergen invested the part of Jean Gaussin with dignity and dramatic quality. Theodore Roberts had a small part, that of Uncle Cesaire, but the character was given new and interesting treatment by him. Two really fine character bits were given by John Burton and Lillian Andrews as Mons. and Madame Hettaina. J. Frank Burke made an excellent Flamant. Miss Roberts' attention to details and commonplaces, to which she devotes both time and consideration, counted for a great deal in rounding out the production of this play. The Right of Way 1, followed by Samson 8.

The Old Homestead was the attraction at the Bungalow week 23. William Lawrence in Denman Thompson's old part, Joshua Whitcomb, made friends at once. His work was clean-cut and at all times acceptable. The supporting co. was well balanced and the singing was one of the delightful features. The Girl from Rector's 30.

The comedy Weiner and Schnitzel was presented at the Lyric week 24 as the final offering of the season. West and Zack, a team of clever German comedians, were featured, and the offering proved successful.

The Lyric will be torn down the coming week to make way for a vaudeville house for Pantages. The Keating and Flood Musical Comedy co. will close for a week, but will open with a completely reorganized co. at the Bungalow Theatre for an extended run at popular prices.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): Lew Dockstader's Minstrels April 20; good co.; S. R. O. Frederick Warde co. 27. Girl from Rector's 28. Old Homestead co. 6. Russian Symphony co. 10.

SALEM.—GRAND (John F. Cordray): Lew Dockstader April 22 filled the house and made good. Frederick Warde 29. Old Homestead 1. Speedthrift 8. Ruth St. Denis 9.

PENNSYLVANIA.

PITTSBURGH.

Forbes-Robertson and Excellent Company a the Alvin—Madame Sherry at the Nixon.

PITTSBURGH, May 9.—Presented by a thoroughly capable company, The Passing of the Third Floor Back was greatly enjoyed by large audiences last week at the Alvin, and its one stage setting was complete. Forbes Robertson clearly defined the character of the Passer-By in an intelligent and forceful way which was most impressive, and showed that he is an artist of the highest rank. Every one in the cast could be praised for their portrayals which were diversified and interesting types of human nature. The New Theatre company is here this week in The Piper, and will be followed by Fritzi Scheff in Mlle. Rosita, and The Man from Home will end the season.

Madame Sherry entertained large audiences at the Nixon during the past week and was given by a splendid company and prettily staged. Lina Abarbanell is a petite and dainty young woman, possesses a good singing voice, is a graceful dancer, and altogether pleased as Yvonne Sherry. Elizabeth Murray's singing of "rag" and "coon" songs well merited the several encores most strongly demanded. William Norris as Theophile Sherry bore the burden of comedy in a smooth, clever and pleasing manner. Annabelle Whitford as Lulu, and Mae Phelps as Pepita were prepossessing and contributed much to the enjoyment of the piece. The Traveling Salesman is offered the current week, which is the last of the season.

The Harry Davis Stock company at the Duquesne is seen in Barriers Burned Away this week, and the following announcement is Romeo and Juliet. Albert Morrison was at his best last week as Strongheart, in the play by this name, giving to the part the stoicism and dignity which made it ideal. Mary Hall played her role of the sweetheart acceptably, and the balance of the company was well cast. The scenery and accessories were splendid.

The Lyceum has East Lynne this week, and it will likely draw large attendance.

The Gayety has The Gay Masqueraders, with which Arthur Dunn and Marie Glasier are seen in a sketch, The Messenger Boy. At Harry Williams' Academy are The Cozy Corner Girls in two burlettas, Room No. 6 and The Broken Brokers at Atlantic City, and an olio of several numbers.

Forepaugh and Sells Brothers' Circus gave two performances on last Friday at Exposition Park on the North Side.

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Barnum and Bailey's Circus will spread its tents in East Liberty on next Monday and Tuesday.

Lyman H. Howe's Travel Festival will open its annual season at the Nixon 29.

ALBERT S. L. HEWES.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Country Boy April 28, 29; attendance fair and the co. of more than ordinary merit; the principal parts were in the hands of Alfred Cooper, G. A. Wright, John Webster, Madaline Haslett, and Nellie Fillmore. The comedy element was in the keeping of Jack Webster, and he notably filled the requirements of the role, giving one of the breeziest renditions of this amusing character. Miss Fillmore as the landlady of the boarding house was more than amusing; in fact, very laughable in her peculiar style of manner and diction. All the parts were well filled, and the production, as a whole, was a success. It is certain that if this play and the same co. should return they would pack the house, possibly turn them away.—Beverly 1-3; attendance fair at the opening, but held good promise for the balance of the engagement. The co. meritorious, and the play nicely staged. Majame X 4, William Hodge in The Man from Home (return) 5. James K. Hackett in The King's Game 6.—ORPHEUM (C. Floyd Hopkins): Week of 1-6: The roster of performers at this house: The Asard Trio, gymnasts; Clemons and Dean, comedy and dancing; the Six Musical Spillers, Windsor McCay, with moving pictures; Lee Beggs co., Bessie Wynn, Sebastion Merrill, and the Orpheoscope. The acts meeting with the greatest favor were the Musical Spillers, McCay, the Lee Beggs co. in The Old Folks at Home, Bessie Wynn, who has a host of friends in this city, and Sebastion Merrill in "gyroscopomedian." The Orpheum for this the last week of the vaudeville programme was well attended, and the bill was one of the very best that the house has offered during the whole season. The stock co. takes possession of the house 8, and there is a promise of a round of the popular and latest successes that have been shown at higher prices at the metropolitan theatres.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Pomander Walk April 25, 26, with matinee; one of the strongest and best balanced cos. of the season, to fair business; deserved packed houses.—POLI (J. H. Docking): The Man of the Hour was the initial play of the new Poli Stock co. at the opening of the Summer season, to capacity houses; it is the strongest co. in the history of the house; Harold Claremont as Alynn Bennett and Lillian Bayer as Dallas Wainwright scored individual hits and received numerous curtain calls; Lawrence Phillips (here for this play only) as Horizan, Thomas Shearer as Phelan, Daniel Lawler as Charles Wainwright, and John Ravold as Henry Thompson were excellent and merit special mention; the others were David Walters, Romaine Callender, Barton Williams, Edward E. Hall, Lawrence Barbour, T. H. Roberts, Rose Alton, William Webb, Arline Bennett, and Nadia Radcliffe; the staging was all that could be desired. Forty-five Minutes from Broadway, with an imported chorus, 8-13.—ITEMS: Barnum and Bailey's Circus was here 3 and was excellent, to two packed tents.—The Ladies' Musical Club, John T. Watkins, director, gave their annual concert at the Lyceum 27 to an overflowing house.—The dancing pavilion at Luna Park opened its season 24 and, although the weather was unpropitious, the attendance was very encouraging. Bauer's Orchestra furnished the music.—The Park season begins 30.

READING.—ACADEMY (Phil Levy, res. mgr.): A Stubborn Cinderella April 28; a fair-sized audience thoroughly enjoyed the production; Hazel Kirke and Lenora Novasio made hits

in their respective roles; the cast and chorus were up to standard. Fred Niblo in The Fortune Hunter 29, with matinee; poor business. By special request, William Hodge played a return date 2 in The Man from Home, to good business; the same excellent cast that appeared to such good advantage earlier in the season again featured the presentation. Hetty Macht Alles 3 to poor business; Hedwig Richard, late star of Alma, Wo Wohnst Du? was cast in the title-role, and was ably assisted by Horst Buisa, who, with Fraulein Richard, wrote the book; a cast of ability comprised Hans Hansen, Selma Weber, Else Brasch, Carl Sonyear, Marie W. Wegern, Ernst Robert, Emma Dorfer, Alfred Schul. The Cosy Corner Girls (burlesque) 4, with matinee. Raymond Hitchcock in The Man Who Owns Broadway 6. Barney Gilmore in Kelly from the Emerald Isle 6, with matinee. James K. Hackett in The King's Game 8. The Country Boy (return) 9. The All-Star Yiddish co. (return) 11.——ITEMS: Baraum and Bailey play this city 5.—Since the acquisition of the Hippodrome by A. Sablosky, of the Garrick, Norristown, several departures from the old policy have been made.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Fortune Hunter April 28, with Fred Niblo and good co., pleased a large audience. Polly of the Circus 29, with Edith Speare and good support, entertained two good-sized houses. The Jolly Girls 2 gave satisfaction to fair returns. The Cosy Corner Girls 3 attracted a fair-sized house. The Talk of the Town 4, under direction of Donald Macdonald of New York, was repeated before a large and well pleased audience. James K. Hackett in The King's Game 5. Madame X 6. Mary Mannering in A Man's World 11.——FAMILY (Edward Mosart): The stock co. gave an excellent performance of Clyde Fitch's Girls 2-6 to large houses; Edward Van Sloane and Warda Howard were particularly good in the leading parts; the comedy was handsomely staged and costumed. Tennessee's Partner 8-13.——ITEMS: On May 1 ground was broken for the erection of the new Colonial Theatre and it is expected to be finished by Oct. 1.—C. Edgar Shreiner, who for a number of years has been advertiser for the Family Theatre, will do similar work for John Welsh's Circus this Summer.

ALTOONA.—MISHLER (I. C. Mishler): Madame X 3 played to excellent business. William Hodge played a return engagement 4, offering The Man from Home to capacity. Al. Wilson 6; good house.——ORPHEUM (A. E. Denman): The Summer season of this house opened 1 with a change of programme from vaudeville to stock, and the first play of a series to be presented was Salomy Jane, which was very well executed by a capable co., headed by Emma Myrkle and John Bertin. Next week, The Great John Ganton.——PARK (J. M. Shuck): Season opens 27 with stock co. presenting a repertoire of popular plays.——MAJESTIC (C. C. Keith): This house changed its policy from vaudeville to moving pictures, and is doing very nicely.——ITEMS: The Melting Pot, with Walker Whiteside, closed its season here 23.—Our own J. Mahlon Duganne had his opera, Professor Napoleon, presented by amateurs at the Metropolitan Opera House, Philadelphia, this week for the benefit of charity, and it met with such instantaneous success that its chances for the regular coming season are very good—some live managers are looking it over.

HONESDALE.—LYRIC (B. H. Dittrich): Baseball Minstrels April 27, under the personal supervision of Benjamin H. Dittrich, assisted by the very best local talent, also Wilson and Rich, clever blackface comedians, to capacity business, giving the very best of satisfaction. A Tale of Two cities, motion pictures, 4. The Arrival of Kitty 5; last dramatic attraction of the season; good advance sale. Union label pictures lecture, illustrated songs, 8. Concert by Madame Helen Bertran, assisted by Louis Baker Phillips, 12. Pancoast Mine Disaster Pictures and Lecture, 18. The Shelling of the San Marcos, pictures, 25.

WARREN.—LIBRARY (F. R. Scott): The Flower of the Ranch April 25 pleased fair-sized audience. Barney Gilmore 28; small house, Granstark 2; light business; fair co. The Red Mill 6.——WOODARD (J. D. Woodard): Bill 1-6 included Charles and Grace Von Smith, Griffin and Lewis, Willie Hale and his Juggling Boy, Hoyt and Marion, Elsie Stirk and co., Gene Miller Trio, and unusually good pictures; very largely attended.

MEADVILLE.—ACADEMY (Benjamin F. Mack, res. mgr.): Miss Nobody from Starland 3 made the hit of the season to big business; very good co. and performance. The Flower of the Ranch 8.——ITEM: Otto Koerner, of the Miss Nobody from Starland co., and Mr. Mack, our genial manager, had a very pleasant visit, as they are old friends, having trouped together years ago.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. J. Quirk): The Arrival of Kitty, twice, April 29, to good business. Boston Orchestra, twice, 28 to moderate business. William Hodge in The Man from Home 1; packed house at advanced prices. James K. Hackett 10. Mrs. Leslie Carter 24.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Polly of the Circus April 27 to fair sized and enthusiastic audience; excellent co. The Jolly Girls 28 to small and displeased audiences. The Arrival of Kitty 3 to small business, but appreciative audiences; well balanced co. Children's Minstrels (local) 5.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Polly of the Circus April 28 pleased fair sized audience. The Best People on Earth 29 to a large and fashionable audience; play was beautifully staged and costumed. Hetty Macht Alles 2; well received. Barney Gilmore in Kelly of the Emerald Isle 5.

BRADFORD.—THEATRE (Jay North): Stetson's U. T. C. April 29 pleased two large houses.——GRAND (V. H. Oxley): Good business for week is entertained by Guy Hunter, blind pianist; King Brothers, athletes; Baxter and La Conda, dances; Four Nolas, Miss Archer, and pictures.

BEAVER FALLS.—LYCEUM (Sam Hanauer): Barney Gilmore in Kelly from the Emerald Isle April 24; poor attraction to poor business.——ITEM: Sam Hanauer, manager of the Savoy, has cut out the vaudeville and is running motion pictures only.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): High School Girls April 29; good house; fair co. McFadden's Row of Flats 2; fair business; fine co. Hettie Macht Alles 4; light business. Jolly Girls 6.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Arizona 1-6, by the stock co., is doing splendidly. The co. is working nicely together, and an even performance is the result. Brewster's Millions, with special scenery, is underlined.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Miss Nobody from Starland 3; S. R. O.; capable co.; great satisfaction. Flower of the Ranch 4.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Flaming Arrow 4. May Queen, cantata (local), 5. Flower of the Ranch 6 (return).

SHENANDOAH.—THEATRE (M. J. O'Hara): Best People on Earth April 28 to fair business; deserved better. The Jolly Girls 29; fair-sized house. Man of the Hour 4 (local).

RENOVO.—THEATRE (E. L. Irrgang): Young Mrs. Winthrop (local) April 20; fair, to S. R. O. The Firing Line 24; excellent, to large audience. Graustark 4.

BUTLER.—MAJESTIC (George N. Burkhalter): The Red Mill 4 to large house; last attraction of the season.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Red Mill 2 pleased a large house. Eugene V. Debs 8. The High School Girls 12.

WEST CHESTER.—OPERA HOUSE (J. F. Small): McFadden's Flats 3 pleased; satisfactory results.

RHODE ISLAND.

PROVIDENCE.

The Eleventh Albee Stock Company Opened Under Favorable Conditions—Week's Record.

With the final curtain at Keith's April 29 another very prosperous season of vaudeville passed into the annals of history, making way for the eleventh Albee Stock co., which opened under very promising conditions 1. The opening of the Albee season is always a gala occasion and is looked forward to as the one event in the theatrical year. Flowers and plants in abundance were distributed in every conceivable corner and with the Summer attire in which the house was draped a most appealing atmosphere surrounded an audience which taxed the capacity. A number of last year's favorites have returned and, with the new material, the patrons are convinced that the new Albee co. is by far the strongest organization which Manager Lovenberg has ever assembled. Grayce Scott, Helen Reimer, Berton Churchill, H. Dudley Hawley, and C. Wilson Hummell have been retained from last season's co. and their initial appearance was the signal for deafening applause. Among the new faces are Lowell Sherman, who will carry the leading roles throughout the season; Richard Pitman, Albert Lando, Dorothy Shoemaker, Eleanor McEwen, Fred Le Duse, H. C. Arnold, and M. H. Harriman, all of whom were received with approval. The Man of the Hour proved a happy selection for the initial offering, and gave the cast in general vast opportunities which they accepted most gracefully. At the end of the third act the curtain was raised for fully an hour, at which time flowers and gifts actually poured over the footlights from various admirers. Speeches were also in order from the members of the cast, and the time rolled on well toward midnight before the performance was concluded. Such a Little Queen will be the attraction 8-13, followed by Is Matrimony a Failure? 15-20.

The Players repeated The Geisha at the Opera House 2, 3 for the benefit of the Providence League for the Prevention of Tuberculosis. Society was well represented and the production proved a glowing success. Mrs. Leslie Carter closed the week 4-6 in Two Women, surrounded by a co. of excellence. It is some time since Mrs. Carter has been in Providence and the reception accorded her was very cordial. The End of Eustace Eds 10-13; first time on any stage. Cast includes Tully Marshall, Madge Kennedy, Ida Conquest, George Howell, Esther Banks, Harold De Becker, Harry Mainhall, Milton Sills, and William Constantine.

Why He Divorced Her was the offering of the Baldwin-Melville Stock co. at the Imperial 1-6. The thrilling adventures were accepted by large audiences with intense interest, inspiring the cast to their best efforts. Phyllis Morton and Averell Harris carried the leading roles with satisfaction. Romeo and Juliet 8-13.

Sam Howe's Lovemakers was the closing attraction of the current season at the Westminster 1-6 and, on the whole, made a very favorable impression. Next week the house will open with pop concerts and vaudeville, to be continued throughout the Summer months.

The Empire will open its usual season of Summer stock 8 with Zaza as the initial attraction. The house has been closed during the past week, undergoing extensive repairs in anticipation of a brilliant opening. Managers Spitz and Nathanson have made wise selections for their leading characters in Eugenie Blair and Thaddeus Gray. The supporting co. will consist of Jefferson Hall, Gertrude Maitland, Pearl Gray, M. A. Kelly, Frank I. Frayne, Fred Sutton, Ruth North, Nora McGuire, Rita Ball, Isabel O'Neill, Alice Carr, and Annette Holton. Zaza will be followed by The Kreutzer Sonata.

H. F. HYLAND.

PAWTUCKET.—KEITH'S BIJOU (David B. Buffington): Bijou Stock co. in Girl of the Golden West April 24-29 to fair business; Jeanette Carroll and Clyde Bates in leading roles deserve special mention; stage settings and effects were excellent. Sweet Innisfallen to fair business 1-6. Season closed.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Three Twins 6.

SOUTH DAKOTA.

WATERTOWN.—METROPOLITAN (G. H. Dumond): The Girl in the Taxi April 25; fair co. and good business. The Port of Missing Men 10. Minneapolis Symphony Orchestra 27.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Elks' Charity Minstrels 4.——BIJOU (Fred Martin): Benjamin Players Stock co. in Merely Mary Ann April 24-29; very good performance to poor business. Benjamin Players in The House of a Thousand Candles 1-6. Benjamin Players in Secret Service 8-13.——ITEM: The Elks' Charity Minstrels, which will occur at Staub's Theatre 4, promises to be the best amateur performance ever held in this city. Rehearsals are being held nightly and the cast includes the very best dramatic and musical talent in Knoxville. The Minstrels this year is gotten up by W. R. Pattie, of Franklin, Ky.

NASHVILLE.—VENDOME (W. A. Sheets): The Flirting Princess 3, 4.——ORPHEUM (Al. Trahern): The Princess of Patches was presented April 24-29 to fair business. The Man of Mystery opened well, and will hold the boards 1-6. Tom Burroughs made his initial appearance in the title-role, and made a favorable impression. Jesse Mae Hall continues in popular favor. Edytha Ketchum and Carl Rech have also joined the Trahern Stock co. St. Elmo 8-13.——BIJOU (G. H. Hickman): Bunco in Arizona closed the season 24-29.

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TEXAS.

FORT WORTH.—BYERS' OPERA HOUSE (P. W. Greenwall): Chocolate Soldier April 10-12 delighted fair business; Rena Vivienne as Nadina captivated audience with her wonderful

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voice; Hen Bergere and Charles Purcell also deserve mention. Sarah Bernhardt in La Dame aux Camelias 13; fair business; the same marvelous art of this wonderful woman swayed the enthralled audience as no other actress in the world can. Season ended here in a blaze of glory when Grace Van Studdiford appeared in The Paradise of Mahomet 24; packed house; Miss Van Studdiford in splendid voice and received great applause; Maude Odell, a splendid comedienne, scored a pronounced success, as did Robert Pitkin, George Leon Moore, Florens Kolb, and May Boulton.

TEMPLE.—AIRDOME (A. Vogel): Orpheum Musical Comedy co. 1-6, with Foster Ball.——MAJESTIC No. 1 (Frank Lucas): The Two Mascots April 24-26; fair, to well pleased capacities. The Echmann 27-29; fair, to pleased capacities.——ITEMS: C. L. Price, the entertaining entertainer, closed a successful month's engagement at Majestic No. 1 29 and is now engaged at Jacoby's Summer Garden, in Austin, Tex. Mr. Price is followed by Harry Garz, late of St. Louis.—Billie Burrows, late musical director of Majestic No. 2, has resigned and is succeeded by Carrie King, of Chicago.

AMARILLO.—GRAND (W. A. Miller): Frank F. Farrell as Reke Dobson in The Missouri Girl made quite a hit April 28; good business. Schubert Symphony Club 12.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): The Merry Makers April 24-29; light business; inclement weather; very fair co.

M'KINNEY.—UNDER CANVAS: Gertrude Ewing in repertoire April 17-29; business fair considering bad weather; co. good.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Virginia Harned in The Woman He Married April 27 satisfied a large house. Phil Ott 8.

BARRE.—OPERA HOUSE (John E. Heban): Virginia Harned 6 canceled. The Thief 9.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Rosary (return) 11.

VIRGINIA.

WINCHESTER.—AUDITORIUM (F. H. Hable): Beverly April 28 drew well. Ben Greet Players 2; fine, to two good houses. Buster Brown 4 closes season.——ITEM: John Humbird Duffey of this city, has been engaged by Manager Dripps as the leading tenor for his operatic production of Quo Vadis which is to be placed on the road next season. Mr. Duffey has received many very flattering notices of his work in concert this past year.

RICHMOND.—ACADEMY (Lee Wise): Polly of the Circus April 29 to good business. Yiddish co., with Fannie Reinhart, 30 to small house. The Three Twins 2, 3 pleasing big business. Chocolate Soldier 10-13.—BIJOU (C. I. McKee): Brewster's Millions 1-6; business good. Bunting Stock co. in Salomy Jane 8-13.

STAUNTON.—BEVERLEY (Barkman and Spults): Beverly April 25; good business; pleased. Polly of the Circus 27 to good business. Ida St. Leon made a hit as Polly. Season ends 3 with the Washington and Lee University Glee Club.——ITEM: Smith's Greater Carnival co. opened 1-6 to big business.

CLIFTON FORGE.—MASONIC OPERA HOUSE (Goodwin and Donovan): Polly of the Circus April 26; one of the best of the season to a fine house.

ROANOKE.—ACADEMY (Tom Spencer): Three Twins 2; excellent, to nice business. Chocolate Soldier 15.

WASHINGTON.

TACOMA.—TACOMA: Madame Sherry April 23, 24 pleased fair business; Ann Gaskee was a bright star and she received many compliments. The Sweetheart 26. Lew Dockstader 29, 30 pleased fair houses.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Ethel Barrymore April 26; good business. Madame X 1, 2; S. R. O.; Adeline Dunlap in Miss Donnelly's role received curtain calls after every act. Madame Sherry 12, 13.——VIRGINIA (Charles A. Feinler): Pictures 24-6. Three Weeks 8-10.

HUNTINGTON.—THEATRE (Joseph Gainor): Walker Whiteside in The Melting Pot April 11 delighted a large and appreciative audience; exceptionally competent and capable co. Lyman Howe's pictures 15; usual interesting and entertaining performance. Lew Fields's Midnight Sons 13.

MARTINSBURG.—CENTRAL OPERA HOUSE (W. F. Croucher): Beverly April 28; good performance and business. Buster Brown 2 pleased crowded house. The Jolly Girls, burlesque, 3. Vaudeville and pictures 4-6.

FAIRMONT.—OPERA HOUSE (Will Deshon): Motion pictures April 24-25. Buster Brown, matinee and night, 29, pleased good house both performances.

CHARLESTON.—BURLEW (N. S. Burlew): Polly of the Circus April 24; good performance, to fair business. Washington and Lee students in Brown of Harvard 1 pleased.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Buster Brown April 28 pleased good business.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The George Paul Stock co. in College Chums April 30, 1; J. A. Gordon gave a fine interpretation of the character of Martin Underwood; his work deserves special mention; the co. is one of the best seen here in stock for some time.——ITEM: I am in receipt of a letter dated Sacramento Cal. from William Lorenz, of this city, in which he informs me that he is now a member of Frederick Warde's co. The many friends of Mr. Lorenz in this city (including, of course, your correspondent) are delighted to hear the good news, and he is assured of a hearty welcome when his co. comes this way.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Third Degree 1. Lillian Maxwell Stock co. opens 2 indefinitely.——ITEMS: The contract for the erection of the new Orpheum Theatre will be let this week. House to open in the Fall.—J. E. Wardman is making extensive improvements on the front of his theatre.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Madame Sherry April 21; best of satisfaction to good business. Madame Schumann-Heink 24 delighted capacity house. Lyman Twins 1; satisfaction to good business. Third Degree 5. The Rosary, matinee and night, 6. Vogel's Minstrels 10.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): Madame Schumann-Heink April 25; large audience greeted this great star. Madame Sherry 2. Paid in Full 6. Vogel's Minstrels 11. The Rosary 13. Francis MacMillen, violinist, 16.

WAUSAU.—OPERA HOUSE (C. S. Cone): Madame Schumann-Heink April 27 pleased S. R. O. The Goddess of Liberty 29; excellent co. and business. J. W. Vogel's Minstrels 1; good co.; fair business. Third Degree 4. Pabst German Opera co. 5, 6.

APPLETON.—THEATRE (E. L. Goldberg): Rosary April 29 pleased good house. Milwaukee German Theatre co. 1; entirely satisfactory; good business. Lyman Twins 3. Vogel's Minstrels 6. Ella Perkins 7.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): John W. Vogel's Minstrels April 29; small house; performances not up to the standard. Lyman Twins 5. Pabst Theattre Stock co. 7.

LA CROSSE.—THEATRE (Gane and Wohlauter): Paid in Full April 30, matinee and evening, drew fair houses.

OCONTO.—THEATRE (Albert Hidde): The Rosary April 23; good co.; good house. Vogel's Minstrels 2. College Town (local) 27; S. R. O.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): The Rosary 5. Damont's Comedy co. 6. Texas Cattle King 11.

CANADA.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): The Kissing Girl dispensed tuneful melodies to a crowded house April 28. The Blue Mouse 29; good houses, matinee and evening. The Dollar Princess 2, 3; another of those Viennese comic opera successes with which the current theatrical season has been so liberally punctuated; able co.; S. R. O. business. The Geisha (local) 4-6. Red Mill 8. Francis Wilson in The Bachelor's Baby. George Evans' Minstrels 10.——TEMPLE (J. G. Appleton): B. A. Rolfe's The Leading Lady, presenting Ralph Lynn and Mercedes Lorens in the leading roles; Hathaway, Kelly and Mack, James F. Leonard, Clara Whitney and co., Natalie Normandie, the Three Merrills, Anderson and Goines, Louis Charetts, and the Kinetograph; excellent bill; good business 1-6.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): The Blue Mouse April 26; satisfactory performance and business. The Kissing Girl 29; two performances to only fair attendance, but deserved much better. The Dollar Princess drew a big house 1 and was much enjoyed. Margaret Anglin in Green Stockings 4. The House of a Thousand Candles 6. W. Jennings Bryan, lecture, 8. George Evans and his Honey Boy Minstrels 15.——ITEM: The London Dramatic Club return this morning, 3, from Winnipeg, after taking part in the Earl Grey competition. The members report having had a most enjoyable trip and have strong hopes of winning the trophy, but the award has not been announced by the judges yet.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Chocolate Soldier 1, 2 delighted two packed houses and curtain calls were frequent, the music, costumes and stage setting being very beautiful and cast perfect. The Man on the Box 4. The Dollar Princess 5, 6.——DOMINION (Gus S. Greening): The Dominion Stock co. are presenting Miss Hobbs 1-6 to good business.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Helen Grayce 1-13; opening in When Knighthood Was in Flower to a large audience; performance convincing. Remaining bills for first week: The Man of the Hour, The Right of Way, The Little Brother of the Rich, The Squaw Man, House of a Thousand Candles.

SASKATOON, SASK.—EMPIRE OPERA HOUSE (Joseph Sutton, Jr.): Vesta Victoria, under management of Colonel W. A. Thompson, came in comic opera April 28, 29 to large houses. The Squaw Man 8-13.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Man on the Box April 26 to fair business. Blue Mouse 28 to poor business; performance fair. Margaret Anglin in Green Stockings 1 to full house. House of a Thousand Candles 8.

ST. THOMAS, ONT.—OPERA HOUSE (G. J. Forham): Margaret Anglin in Green Stockings 3 delighted large audience. The Private Secretary 6. Tom Marks Repertoire co. 10, 11. Madame Sherry 22.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Scammon, Kan., 10, Oswego Columbus 13, Joplin, Mo., 14.

ANN BOYD (Messrs. Shubert, mgrs.): Boston, Mass., 1-13.

ARRIVAL OF KITTY (A. G. Doherty, mgr.): St. Johnsville, N. Y., 10, Gloversville 12, Amsterdam 13.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Rochester, Minn., 10, Winona 11, Hastings 12, Menominee, Wis., 13, Chippewa Falls 14, Stanley 15, Marshfield 16, Wausau 17, Merrill 18, Tomahawk 19, Antigo 20.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill., May 1-June 24.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15-May 20.

BEVERLY (Delamater and Norris, mgrs.): Newark, N. J., 8-13.

BLUE MOUSE (Messrs. Shubert, mgrs.): St. Louis, Mo., 7-13.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Philadelphia, Pa., 8-13.

BUFFALO BILL, JR.: Kansas City, Mo., 7-13.

BURKE, BILLIE (Charles Frohman, mgr.): Des Moines, Ia., 10, St. Joseph, Mo., 11, Sioux City, Ia., 12, Lincoln, Neb., 13.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.

CHINATOWN TRUNK MYSTERY: St. Louis, Mo., 7-13.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Co. B; Henry B. Harris, mgr.): Philadelphia, Pa., May 1—indefinite.

COUNTRY BOY (Co. A; Henry B. Harris, mgr.): Bridgeton, N. J., 10, Atlantic City 11-13.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Denver, Colo., 8-13.

EAST LYNNE: Pittsburgh, Pa., 8-13.

EDESON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 8-20.

END OF EUSTACE EDS (Wm. A. Brady, Ltd., mgr.): Providence, R. I., 10-13.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.

FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Cincinnati, O., 7-13.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Brooklyn, N. Y., 8-13.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.

FLAMING ARROW (E. F. Kreyer, mgr.): Galion, O., 10, Shelby 11, Bucyrus 12.

FOURTH ESTATE (Liebler and Co., mgrs.): Philadelphia, Pa., April 17—indefinite.

FOX, THE (Oliver Morosco, mgr.): Chicago, Ill., April 16—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILMORE, BARNEY (Geo. A. Quinn, mgr.): Baltimore, Md., 8-13, Philadelphia, Pa., 15-20.

GILMORE, PAUL: Colfax, Wash., 10, Walla Walla 11, No. Yakima 12, Ellensburg 13, Tacoma 14, Seattle 15-17, Victoria, B. C., 18, Nanaimo 19, Vancouver 20.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Jonesville, Mich., 10, Grand Rapids 11-13.

GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Seattle, Wash., 7-13, Everett 14, Vancouver, B. C., 15, Victoria 16, Tacoma, Wash., 17.

HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): Dover, N. H., 10, Lawrence, Mass., 11, Portsmouth, N. H., 12, Haverhill, Mass., 13, Salem 15, Gloucester 16, Lowell 17, Worcester 18, Fall River 19, Taunton 20.

HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., 8-13, Washington, D. C., 15-20.

JAMES, APHIE (S. T. King, mgr.): Boston, Mass., May 15—indefinite.

JAMES BOYS IN MISSOURI (Klimt and Gazzolo, mgrs.): Philadelphia, Pa., 8-13, Syracuse, N. Y., 15-17, Rochester 18-20.

KOLKER, HENRY (Henry W. Savage, mgr.): St. Louis, Mo., 7-13.

LIGHTS O' LONDON (Wm. A. Brady, mgr.): New York city 1-27.

LILY, THE (David Belasco, mgr.): San Francisco, Cal., 7-20.

LION AND THE MOUSE (United Play Co., Inc., mgrs.): Angola, Ind., 11, Laporte 13, Chicago, Ill., 14-20.

LOVE AND THE WOMAN: Youngstown, O., 11-13.

MADAME X (Eastern; Henry W. Savage, mgr.): New York city 8-13.

MADAME X (Western; Henry W. Savage, mgr.): Chicago, Ill., April 30—indefinite.

MANN, LOUIS (William A. Brady, mgr.): Pittsburgh, Pa., 8-13.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): New York city April 17-May 13.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.

MELVILLE, ROSE (A. R. Sterling, mgr.): Boston, Mass., May 6—indefinite.

MONG, WILLIAM V.: Dubuque, Ia., 10, Savanah, Ill., 11, Rockford 12.

OLD HOMESTEAD (Franklin Thompson, mgr.): Chico, Cal., 10, Oroville 11, Marysville 12, Woodland 13, Vallejo 14, Napa 15, Santa Rosa 16, Stockton 17, San Jose 18, Oakland 19, 20.

OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.

PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Aledo, Ill., 11, Sandwich 13, Aurora 14, Mt. Morris 16, Forreston 17, Warren 18, Lena 19, Rockford 20.

PECK'S BAD BOY (Bepner and Cutter, mgrs.): Sycamore, Ill., 10, Dundee 11, Amboy 12, Dixon 13, Ogiesby 14, Sterling 15, Clinton, Ia., 16, Fulton, Ill., 17, Savannah 18, Mt. Carroll 19.

PIPER, THE (Winthrop Ames, mgr.): Pittsburgh, Pa., 8-13.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Alliance, Neb., 10, Crawford 11, Chadron 12.

QUALITY OF MERCY (Edward Arlington, mgr.): Chicago, Ill., April 30-May 13.

ROBSON, MAY (L. S. Rire, mgr.): Oakland, Cal., 8-13, Bakersfield 15, Hanford 16, Fresno 17, San Jose 18, Santa Cruz 19, Stockton 20, Sacramento 21.

ROSARY (Rowland and Clifford, Inc., mgrs.): Portland, Me., 8-13.

ROSARY (Gaskell and MacVitty, mgrs.): Watertown, Wis., 10, Stoughton 11, Edgerton 12, Janesville 13.

SILVER THREADS (Joe Lane, mgr.): Denver, Colo., 7-13, Victor 14, Rocky Ford 15, Dodge City, Kan., 16, Larned 17, Toneka 18, Ft. Madison, Ia., 19, Streator, Ill., 20.

SIS PERKINS (C. Jay Smith, mgr.): Iola, Wis., 10, Seymour 11, Algona 12, De Pere 13, Oshkosh 14, Two Rivers 15, Plymouth 16, Manitowoc 17, Ft. Washington 18.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): San Francisco, Cal., 16-27.

SPENDTHRIFT (Frederic Thompson, mgr.): Boise City, Ida., 15, 16.

SQUAW MAN (H. E. Pierce, mgr.): Regina, Can., 10, 11, Moose Jaw 12.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—indefinite.

STARR, FRANCES (David Belasco, mgr.): Jersey City, N. J., 8-13.

SWEETEST GIRL IN DIXIE: Boston, Mass., 8-13.

THAYER, HERBERT: Little Rock, Ark., 7-13, Hot Springs 14-20.

THIEF, THE (Geo. A. Sullivan, mgr.): St. Johnsbury, Vt., 10, Berlin, N. H., 12, Brunswick, Me., 15, Belfast 17, Dover 19.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Pittsburgh, Pa., 8-13.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Chicago, Ill., 7-13, St. Louis, Mo., 14-20.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Buffalo, N. Y., 8-13.

WALDMANN, EDUARD (J. J. Morrison, mgr.): Canandaigua, N. Y., 10, Brockport 11, Albion 12, Wolcott 13.

WARDE, FREDERICK: Seattle, Wash., 7-10, Yakima 11, Walla Walla 12, Lewiston, Ida., 13, Colfax, Wash., 15, Spokane 16, 17, Wallace, Ida., 18, Missoula, Mont., 19, 20, Butte 21.

WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., March 20—indefinite.

WHIP (J. C. Williamson, Ltd., mgr.): Napier, New Zealand, 10, 11, Gisborne 13-16, Auckland 18-June 10, New Plymouth 12, Wanganui 13, 14, Palmerston North 15, 16, Christchurch 19-20, Timaru July 1, Oamaru 3, 4, Dunedin 5-20, Invercargill 21, 22.

WILSON, FRANCIS (Charles Frohman, mgr.): New York city May 8—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—indefinite.

ATWELL, ROY (F. T. Pullen, mgr.): Dayton, O., May 1—indefinite.

BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BELMORE (Lionel Belmore, mgr.): Washington, D. C., May 22—indefinite.

BENJAMIN PLAYERS (Paul R. Benjamin, mgr.): Knoxville, Tenn., April 17—indefinite.

BIJOU: Pawtucket, R. I., Aug. 8—indefinite.

BIJOU: Milwaukee, Wis., April 23—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 24—indefinite.

BRISTOL (Fred Seward, mgr.): Bristol, Tenn., April 8—indefinite.

BUNTING, EMMA (Warren F. Hill, mgr.): Richmond, Va., May 8—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

COLLIER (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.

COLONIAL PLAYERS (Tim Scanlan, mgr.): St. Paul, Minn., April 17—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.

COUNTISS, CATHERINE: Grand Rapids, Mich., March 19—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.

CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.

DALLEY-WIMMER: Alton, Ill.—indefinite.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 3—indefinite.

DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.

DIEHL (Legal Robinson, mgr.): Cleveland, O., May 8—indefinite.

DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.

D'ORMOND-FULLER: Shreveport, La.—indefinite.

DOROTHY: Hutchinson, Kan., April 10—indefinite.

EMPIRE (Spitz and Nathanson, mgrs.): Providence, R. I., May 8—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FAMILY: Lancaster, Pa., March 13—indefinite.

FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.

GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.

GARRICK (D. D. Tarpey, mgr.): Salt Lake City, U., April 23—indefinite.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.

GRAYCE, HELEN (N. Appell, mgr.): St. Johns, N. B., May 1—indefinite.

GOTHAM: Brooklyn, N. Y.—indefinite.

GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.

HAINES, ROBERT: New York city May 1—indefinite.

HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.

HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.

HICKMAN, GUY (Guy Hickman, mgr.): St. Joseph, Mo.—indefinite.

HIS MAJESTY'S: Montreal, P. Q., May 1—indefinite.

HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 13—indefinite.

HUDSON: Union Hill, N. J., May 1—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 8—indefinite.

HUTTON-BAILEY: Bluefield, W. Va., April 4—indefinite.

IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 26—indefinite.

IRES, Boise City, Ida., March 27—indefinite.

INDIANA: South Bend, Ind., Sept. 4—indefinite.

KEENE, LORRAINE (Kerr Amusement Co., mgrs.): Falls City, Neb., May 1—indefinite.

KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.

KELLIE, EDWARD (Edw. Kellie, mgr.): Seattle, Wash., Feb. 18—indefinite.

KELLY, JEWELL: Chattanooga, Tenn., March 20—indefinite.

KNIGHT, ELEANOR (W. T. Boyer, mgr.): St. Joseph, Mo., May 7—indefinite.

LANG, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 23—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.

LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.

LEWIS-OLIVER: St. Paul, Minn., May 7-June 17.

LONERGAN, LESTER: New Bedford, Mass., April 17—indefinite.

LONG (Frank E. Long, mgr.): Omaha, Neb., April 23—indefinite.

LORCH-BITTNER: Oklahoma City, Okla.—indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.

LYCEUM PLAYERS (Walter Hampden, director): Rochester, N. Y., May 1—indefinite.

LYRIC: Lincoln, Neb., Aug. 29—indefinite.

MABEL (Sam Pedden, mgr.): Chicago, Ill.—indefinite.

MAHER, PHIL (Phil Maher, mgr.): Elmira, N. Y., April 24—indefinite.

MAITLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.

MAJESTIC (H. M. Horkheimer, mgr.): Erie, Pa., April 17—indefinite.

MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.

MAJESTIC: Johnstown, Pa., April 17—indefinite.

MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.

MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 6—indefinite.

MORRISON, LINDSAY: Boston, Mass., May 15—indefinite.
MYERS-DANIELS: Baltimore, Md., May 1—indefinite.
NEILL, JAMES: St. Paul, Minn., April 30—indefinite.
NEILL, JAMES (Fred G. Andrews, mgr.): Minneapolis, Minn., April 30—indefinite.
NEW HAVEN (Weil and Darmstadter, mgrs.): New Haven, Conn., April 17—indefinite.
NORTH BROS. (North Bros., mgr.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (North Bros., mgrs.): Columbus, O., April 17—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
O'CONNOR AND ROWE: Washington, D. C., April 10—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM (N. Appell, mgr.): Harrisburg, Pa., May 8—indefinite.
ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.
ORPHEUM: Altoona, Pa., May 1—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PAIGE, MABEL (Chas. W. Ritchie, mgr.): Montgomery, Ala., April 17—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Manitowoc, Wis., Feb. 22—indefinite.
PAYON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
PAYTON'S (Corse Payton, mgr.): New York city May 8—indefinite.
PITT, MARGARET (Chas. F. Roth, mgr.): Wilmington, Del., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.
POYNTER, BEULAH (H. J. Jackson, mgr.): Chicago, Ill., April 16-May 13, Denver, Colo., 15—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PROCTOR (F. F. Proctor, mgr.): Newark, N. J., May 1—indefinite.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 18—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Danville, Ill., May 1—indefinite.
SCHILLER PLAYERS: Memphis, Tenn., April 25—indefinite.
SCHILLER PLAYERS: Atlanta, Ga., April 24—indefinite.
SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.
SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SHUBERT (Fred Kimball, mgr.): Rochester, N. Y., April 17-June 24.
SITTNER: Chicago, Ill., April 3—indefinite.
SPEDDEN-PAIGE: Chicago, Ill.—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Gibbs, Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 23—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—indefinite.
SUTTON (Dick Sutton, mgr.): Los Angeles, Cal., April 24—indefinite.
TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., April 17—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 28—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Schenectady, N. Y., April 17—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.
WIETING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (D. E. Curts, mgr.): Enid, Okla., 30-May 13.
BROWN, KIRK (C. M. Miller, mgr.): Lewiston, Me., 8-13.
CHICAGO (Chas. H. Ross Kam, mgr.): Halifax, N. S., 1-13, Sydney, Cape Breton Island, 17-30.
DOUGHERTY (Dougherty and Cox, mgrs.): Pierre, S. D., 8-10, Blunt 11-13.
EARLE (L. A. Earle, mgr.): Sturgis, Mich., 8-13.
HALL, DON C. (Don C. Hall, mgr.): Two Rivers, Wis., 7-14.
HARVEY: Bloomington, Ill., 1-15.
HENDERSON, MAUDE (Jos. Parent, mgr.): Edmonton, Can., 8-13.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Tulsa, Okla., 7-13, Enid 14-27.
LA PORTE, MAE (Joe McEnroe, mgr.): Newark, O., 1-13.
LYCEUM COMEDY (Kemble and Sinclair's): Fulton, Mo., 8-13.
MALLORY, CLIFTON (D. H. Cook, mgr.): McGraw, N. Y., 8-10, Marathon 11-13.
MARKS BROTHERS (Ernie Marks, mgr.): Cobourg, Ont., 8-10, Port Huron 11-13.
MATINEE GIRL: Houston, Tex., 7-13.
MOREY (Le Comte and Flesher's): West Liberty, Ia., 8-13.
TAYLOR, ALBERT (E. J. Lessarre, mgr.): Rusk, Tex., 10, Jacksonville 11, Longview 12, Marshall 13.
TEMPEST (J. L. Tempest, mgr.): Lykens, Pa., 8-13.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Philadelphia, Pa., April 24—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Brooklyn, N. Y., 8-13.
ARCADIANS (Charles Frohman, mgr.): Boston, Mass., April 24-May 13.
BEGGAR PRINCE OPERA (Edwin Patterson, mgr.): Belle Fourche, S. D., 10, Sturgis 11, Rapid City 12, Phillip 13, Pierre 15, Miller 16, Highmore 17, Gettysburg 18, Redfield 19, Ellendale, N. D., 20.
BEGGAR PRINCE (Edwin Patterson, mgr.): Storm Lake, Ia., 10, Sac City 11, Holstein 12, Smithland 13, Ida Grove 15, Battle Creek 16, Onawa 17, Akron 18, Wayne, Neb., 19, Creighton 20.
BRIGHT EYES (Jos. M. Gaites, mgr.): Fall River, Mass., 10.
CARLE, RICHARD (France and Lederer, mgrs.): Boston, Mass., April 3-May 13.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Waterbury, Conn., 13.
COUNTRY GIRL: Boston, Mass., May 15—indefinite.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
ELTINGE, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6-May 13.
FLIRTING PRINCESS (Mort Singer, mgr.): Kokomo, Ind., 10, Peru 11, Wabash 12, Huntington 13.
FOLIES BERGERE (H. B. Harris, mgr.): New York city April 27—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Los Angeles, Cal., 7-13, Salt Lake City, U., 15-17, Pueblo, Colo., 18, Colorado Springs 19, 20.
FRENCH OPERA (Julius Lavolle, mgr.): Montreal, P. Q., 1-13.
GIRL I LOVE (Harry Askin, mgr.): Cleveland, O., 7-13.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., April 16—indefinite.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9-May 27.
HAPPY HOOLIGAN (Gus Hill, mgr.): New York city 8-13, Brooklyn, N. Y., 15-20.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HERZ, RALPH (Jos. M. Gaites, mgr.): New York city April 17—indefinite.
HITE, MABEL (Liebler and Co., mgrs.): New York city April 24—indefinite.
HONEYMOON TRAIL (Perry J. Kelly, mgr.): Penn Yan, N. Y., 10, Ithaca 11, Elmira 12, Binghamton 13, Scranton, Pa., 15, Wilkes-Barre 16, Sunbury 17, Williamsport 18, Altoona 19, Greensburg 20.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 3-May 20.
IDORA OPERA (B. L. York, mgr.): Oakland, Cal., April 17—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Regina, Can., 9, 10, Saskatoon 11, 12, Prince Albert 13.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Ontario, Ore., 10, Payette, Ida., 11, Baker City, Ore., 13, 14.
LA MONT'S MUSICAL COMEDY (B. La Mont, mgr.): Moravia, N. Y., 10, Oxford 11, Oneonta 12, 13, Canajoharie 15, 16, Boonville 17, Carthage 18-20.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., April 30-May 13.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): New York city April 3—indefinite.
LOVE AND POLITICS (Joseph E. Howards, mgr.): Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26-June 10.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): Detroit, Mich., 8-13, Chicago, Ill., 14—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Butte, Mont., 10, Great Falls 11, Helena 12, Billings 13, Winnipeg, Man., 15-20.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Akron, O., 10, Younstown 11, Wheeling, W. Va., 12, 13.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Elkhart, Ind., 10, Dowagiac, Mich., 11, Coldwater 12, Battle Creek 13, Port Huron 14, Flint 15, Adrian 16.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Manchester, N. H., 10, Haverhill, Mass., 11, Nashua, N. H., 12, Keene 13, St. Johnsburg, Vt., 14, Barre 16, Fitchburg, Mass., 17, Holyoke 18, Albany, N. Y., 19, 20.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Chicago, Ill., April 30—indefinite.
MERRY MARY: Chicago, Ill., April 15—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Lincoln, Neb., 10, Sioux City, Ia., 11, Cedar Rapids 12, Davenport 13.
MIDNIGHT SONS (Lew Fields, mgr.): Louisville, Ky., 8-10.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Alliance, O., 10, New Philadelphia 11, Cambridge 12, Zanesville 13, Marietta 15, Parkersburg, W. Va., 16, Charleston 17, Huntington 18, Portsmouth, O., 19, Middleton 20, Hamilton 21.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Boston, Mass., 1-13.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Rochester, N. Y., 8-10.
PEKIN STOCK: Chicago, Ill., May 1—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city, March 13—indefinite.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): Davenport, Ia., 10.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., April 17-May 13.
RING, BLANCHE (Lew Fields and Frederic McKay, mgrs.): San Francisco, Cal., 30-May 13.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Wanganui, New Zealand, 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7, Dunedin 10-24, Invercargill 26, 27, Oamaru 28, 29, Timaru 30, Christchurch July 1-19.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Washington, D. C., 8-13.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Alb., March 27—indefinite.
SMART SET (S. H. Dudley, mgr.): New York city 8-13.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Great Barrington, Mass., 10, Pittsfield 11, Binghamton, N. Y., 12, North Adams, Mass., 13, Northampton 16.
SUNNY SOUTH (J. C. Rockwell, mgr.): Grand Rapids, Minn., 10, Two Harbors 11, Virginia 12, Chisholm 13, Hibbing 14, Iron River, Wis., 15, Bayfield 16, Ashland 17, Odanah 18, Ironwood, Mich., 19, Bessemer 20, Iron River 22.
SURATT, VALESKA (Lee Harrison, mgr.): Philadelphia, Pa., May 2—indefinite.
TIMS, THE PLACE AND THE GIRL (F. A. Wade, mgr.): Sandusky, O., 10, Tiffin 11, Fostoria 12, Bowling Green 13.
WHAT WRIGHT LEFT (H. N. Farren, mgr.): Presque Isle, Me., 10, 11, Houlton 12, 13.
WHEN SWEET SIXTEEN (River-Wall Co., Inc., mgrs.): Philadelphia, Pa., 1-13.
WILL O' THE WISP (Charles Bradley, mgr.): Chicago, Ill., May 10—indefinite.
WINNING MISS (Boyle Woolfolk, mgr.): Salt Lake City, U., 10-13, Boise City, Ida., 17.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Fond du Lac, Wis., 10, Janesville 11, Waukesha 12, Racine 13.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20-May 13.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Lorain, O., 10, Elyria 11, Sandusky 12, Tiffin 13, Upper Sandusky 15, Delaware 16, Lancaster 17, Circleville 18, Wilmington 19, Hillsboro 20.
FOX'S LONE STAR (Roy E. Fox, mgr.): New Boston, Tex., 8-10, Texarkana 11-13.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Greeley, Ia., 10, 11, Delhi 12, Hopkinton 13, Cascade 14-16, Lamotte 17, 18, Bellevue 19, 20.

BURLESQUE.

AMERICANS (Teddy Symonds, mgr.): New York city 8-13.
BEAUTY TRUST (H. W. Thompson, mgr.): Minneapolis, Minn., 8-13.
BEHMAN SHOW (Jack Singer, mgr.): Cleveland, O., 8-13.
BIG BANNER (Frank Livingston, mgr.): Washington, D. C., 8-13.
BIG GAIETY (Columbia Amusement Co., mgrs.): Buffalo, N. Y., 8-13.
BOHEMIANS (Al. Labin, mgr.): Boston, Mass., 8-13.
BON TONS (Ed. F. Rush, mgr.): Kansas City, Mo., 7-13.
BOWERY (E. Dick, Rider, mgr.): St. Louis, Mo., 7-13.
BRIGADIERS (Louis Stark, mgr.): Brooklyn, N. Y., 8-13.
BURLESQUE STOCK (John Grieves, mgr.): Boston, Mass., May 1—indefinite.
BURLESQUE STOCK (Issy Weingarten, mgr.): Chicago, Ill., May 7—indefinite.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Chicago, Ill., 30-May 13.
COLLEGE GIRLS (Max Spiegel, mgr.): Chicago, Ill., 7-13.
COLUMBIA (Frank Logan, mgr.): Rochester, N. Y., 8-13.
COZY CORNER GIRLS (Sam Robinson, mgr.): Boston, Mass., 8-13, Buffalo, N. Y., 15-20.
CRACKERJACKS (Harry Leoni, mgr.): Omaha, Neb., 7-13.
DUCKLINGS (Frank Calder, mgr.): St. Louis, Mo., 7-13.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Detroit, Mich., 7-13.
FLORIDA STROLLERS (Mayer and Schwalbe, mgrs.): New York city 8-13.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Boston, Mass., 8-13.
GAY MASQUERADERS: Pittsburgh, Pa., 8-13.
GAIETY MUSICAL: Minneapolis, Minn., May 21—indefinite.
GINGER GIRLS (Lou Hurtig, mgr.): Toronto, Ont., 8-13.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Philadelphia, Pa., 8-13.
GOLDEN CROOK (James Fulton, mgr.): Milwaukee, Wis., 7-13.
HASTINGS'S BIG SHOW: New York city 8-13.
IMPERIALS (Sam Williams, mgr.): Philadelphia, Pa., 8-13.
JARDIN DE PARIS (Will Boehm, mgr.): Detroit, Mich., 7-13.
LOVE MAKERS (Sam Howe, mgr.): Boston, Mass., 8-13.
LADY BUCCANEERS (H. M. Strouse, mgr.): Newark, N. J., 8-13.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 8-13.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Pittsburgh, Pa., 8-13, Cleveland, O., 14-20.
PARISIAN WIDOWS (Fred Abbott, mgr.): New York city 8-13.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): New York city 8-13.
PENNANT WINNERS (Rob Miles, mgr.): Buffalo, N. Y., 8-13.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): New York city 8-13.
RENTZ-SANTLEY (J. E. Earle, mgr.): Brooklyn, N. Y., 8-13.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Providence, R. I., 8-13.
ROSE SYDELL'S (W. S. Campbell, mgr.): Chicago, Ill., 7-13.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Baltimore, Md., 8-13.
SERENADERS (George Armstrong, mgr.): Philadelphia, Pa., 8-13.
TROCADEROS (Chas. H. Waldron, mgr.): Brooklyn, N. Y., 8-13.
VANITY FAIR (Gus Hill, mgr.): Louisville, Ky., 8-13, St. Louis, Mo., 14-20.
WISE GUY (Edmund Hayes, mgr.): Kansas City, Mo., 7-13.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Cincinnati, O., 7-13.

BANDS.

ST. PAUL SYMPHONY (Walter H. Rothwell, conductor): Indianapolis, Ind., 13.

CIRCUSES.

BARNUM AND BAILEY'S: Greensburg, Pa., 10, Uniontown 11, Fairmont, W. Va., 12, Wheeling 13, Pittsburgh, Pa., 15-19.
BUFFALO BILL'S WILD WEST: Poughkeepsie, N. Y., 10, Winsted, Conn., 11, Hartford 12, Springfield, Mass., 13, Boston 15-20.
FOREPAUGH-SELLS: Kittanning, Pa., 10, Franklin 11, Titusville 12, Dunkirk, N. Y., 13.
HAGENBECK-WALLACE: Bellefontaine, O., 10, Tiffin 11, Mansfield 12, Massillon 13.
HONEST BILL'S: Genoa, Neb., 10, Fullerton 11, Belgrade 12, Cedar Rapids 13.
101 RANCH WILD WEST (Miller Bros., mgrs.): New Haven, Conn., 12.
RINGLING BROTHERS: Philadelphia, Pa., 8-13.
ROBBINS, FRANK A.: Millville, N. J., 10.
STARRETT'S, HOWARD S.: Brooklyn, N. Y., 8-13.

MISCELLANEOUS.

GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Flandreau, S. D., 8-10, Carthage 11-13, Artesian 14-17.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Kansas City, Mo., 7-13.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Cleveland, O., April 30-May 13.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Toledo, O., April 30-May 13.
MYSTERIOUS SMITH (Albert F. Smith, mgr.): Belle Plaine, Ia., 10, 11, Lamoure City 12, 13.
NEWMAN, HYPNOTIST: Wahoo, Neb., 7-13, Mahnomen 11-13, Crookston 14-17, Bemidji 18-20.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Red Wing, Minn., 8-13, Marshfield, Wis., 15-20.
PATTERSON SHOWS: Ft. Scott, Kan., 8-13.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Madrid, Spain, April 15-May 15.
SHEFFIELD, Eng., CHOIR (Dr. Henry Coward, conductor): Edmonton, Can., 8, 9, Calgary 11, Vancouver, B. C., 13-15, Victoria 17, 18.
ST. DENIS, RUTH (Henry B. Harris, mgr.): Tacoma, Wash., 10, Seattle 11-13.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

A WRITER in one of the "trade" journals, Louis Reeves Harrison, who is understood to have written a number of good scenarios, and is therefore qualified to discuss the matter from the author's point of view, argues that the manufacturers do not pay enough for the manuscripts they buy, and that this is the reason so large a percentage of current film productions "are not what they should be." He estimates that 75 per cent. of the films now being released come within the class that "could stand a raise of quality with a margin to spare." To prove this percentage of inferior film subjects he cites the reviews of both licensed and independent output in THE MIRROR of April 19, saying by way of explanation: "I do not know the critic personally, not even his name, but he seems to be fair." Mr. Harrison finds on examining the reviews referred to that only five out of thirty-one licensed releases received the frank approval of the MIRROR critics and only four out of twenty-three independent releases were similarly approved, making a total of nine approved films out of fifty-four releases. While The Spectator cannot agree with Mr. Harrison as to the exact division of approved and criticised films (he appears to have counted as not "frankly approved" any film not extravagantly praised or having some slight defect in detail), it must be said that his general conclusion is sound. Probably 75 per cent. of current production is not what it should be, and the fault is almost invariably with the story. The story is therefore the thing in pictures that stands most in need of improvement. To what extent can this improvement be obtained by increasing the emoluments of scenario writers, or by what other means can the desired result be brought about?

ALBERT McGOVERN
A favorite player of the Lubin Company

* * * *

It may be taken for granted, to start with, that the average manufacturer will be slow to increase the amount of money paid for scenarios offhand. Picture makers are human like the rest of us, and it is expecting considerably more than human liberality to look for them to voluntarily offer more money for work of any kind than the worker asks. An official of one of the largest companies expressed this very thought not long ago to The Spectator. "Scenarios almost invariably come to us," said he, "with no price marked on them. Writers are apparently satisfied with the ruling price, and why should we pay them more?" And yet the gentleman admitted that his company was earnestly seeking stronger stories, and was wondering how they could be obtained. In the opinion of The Spectator better and stronger stories can be obtained in two ways: First, by paying more money for them, regardless of the price asked, and, second, by publishing the names of the authors.

* * * *

More money, publicity and intelligent selection will do the trick, and the wise manufacturer should not wait for the authors to force these concessions; they should grant them voluntarily, as a matter of policy. Let us see how such a policy should work out in practice. Let us take, for example, an ideal film company—one that is eager to raise the character and quality of its production in all particulars. There are several such companies in business, so we need not mention names. Let us say that this company realizes that the story and the idea in the story is the starting point in every film, and that it must be of the very highest quality possible to obtain if the film itself is to be of more than average standard. Among the hundreds of manuscripts submitted let us imagine it finds one of very superior quality from some obscure author. This author, perhaps, would be satisfied with $10 for his story, but let us suppose our ideal company sends him a check for $100, with an offer to buy at the same price any other story of an equal standard that he may submit. Can you see that author, stimulated by his success, digging into the work to invent another $100 story? Well, rather! Perhaps he will succeed; more likely he will send in a bunch of piffle. He will at first imagine that hundred dollar bills are hanging on the scenario tree waiting for him to pluck them off in bunches, and he will sit up nights grinding out nonsense, sure that he is soon to be a capitalist. When he sends in his junk and gets it returned as not up to the hundred dollar standard, then is when we are to have our hopes for him. Then is when he will realize that he must apply the acid test to his stories before he sends them in. Now, supposing this writer to have real latent talent and that his first success was no mere fluke, will it not be the inevitable result that he will develop into a valuable contributor? Multiply this single case by the many others that would surely crop up, including the writers already developed, and we may perceive that the entire scenario producing field would be elevated by the hope of greater reward.

Stacy, Bklyn.
LILLIAN WALKER
A prominent member of the Vitagraph Stock

* * * *

The policy of paying more money for better work would merely mean that the companies adopting it would refuse to accept inferior subjects, but would be willing to pay higher prices for attractive stories. This presupposes, of course, that the companies have in their employ editors and readers capable of discriminating and selecting the golden wheat from the chaff. This is no boy's or girl's job in itself, although apparently it is left to boys or girls by some companies. It requires talent of the highest order to select and edit motion picture material, just as much so as with the great magazines. It should be one of the highest paid positions in any film producing company. Instead of this conception of the position, we find in too many cases that the work is left to a cheap hack, if not to a boy or girl; no attempt is made to discriminate intelligently between the mediocre stories and the exceptional. We may always point to the great magazine or to the book publishers for illustrations in arguing on scenario writing and motion picture making, and we can do so again in this case with profit. The most successful magazine or book publishing firm is the one that is able to select the highest quality of material. It will be so in the long run with the film companies.

* * * *

Our ideal film company, eager for the best and willing to pay for it, will have in its film editing department people able to discern that fine difference that exists between the gold of fiction and the counterfeit; and the line between the two is exceedingly fine. Take an O. Henry short story and compare it to some fairly good story by an ordinary writer, what great difference do we find? Both may be admirably written; both may have clever, original plots, but in the O. Henry story there is that shade of superiority—a mere shade, that made his story worth a thousand dollars of any publisher's money as

"A TALE OF TWO CITIES"
Scene from the Vitagraph three-reel picture play

against a hundred dollars or less for the work of the other writer. Why should not a similar distinction eventually exist in the selection and publishing of motion picture stories? It will without any doubt, for the simple reason that the film producing companies will discover, if some of them have not already done so, that there is a value beyond computation in acquiring a reputation for always producing really novel, clever, powerful and original plots. When this time arrives the motion picture story will be paid for according to its actual worth.

* * * *

Then, too, the author will receive the credit and glory that is his due, and it will inevitably result in better work. Indeed, as intimated above, the mere publication of the author's name should tend to elevate the standard of film fiction. The Spectator put this question to a scenario writer the other day: "Supposing your name were to be published in connection with each scenario you sell, what effect would it have on the quality of your work?" His reply was characteristic of the haphazard, ignorant system of selecting and buying film stories now followed by many companies: "Why, I'd do better work, of course," he replied. "As it is now, with everything produced anonymously, nobody knows my work, and when I feel a little hard up and want twenty dollars I sit down and grind out a picture story that I'd be ashamed to father with my own name attached to it." So, in the end, we may conclude that the assertion made in the third paragraph of this week's comments, "more money, publicity and intelligent selection will do the trick," is worth considering, at any rate.

* * * *

In the meantime let the ambitious amateur scenario writers keep on doing their best. Who knows but scenario writing may become a profitable and honorable calling by the time some of the amateurs have developed a genuine aptitude for the work. Therefore let us continue consideration of the topic with such material as may come to hand. Very fortunately, some of the "trade" papers have taken to printing occasional scenarios, under one pretext or another. It is true that, so far as noted, these manuscripts are not capable of showing much as to what a picture story should be, but they show a whole lot as to what they should not be. The picture plot referred to last week on this page is a case in point. Another is found in the *Moving Picture News* of April 29. It is entitled A Pipe Dream, by Miss B. C. Newman, and is copyrighted, which seems a superfluous precaution under the circumstances. Including the introductory synopsis of over 600 words, the entire manuscript contains about 2,300 words—sad defect, but not the most serious one. Nor is the insipid nature of the plot its chief fault, for it has the suggestion of a theme of some wit, if it could be properly conveyed and had been treated as a farce without the dream. It tells of an actor out of a job dreaming of a star engagement, in which he creates a great part, is feted and lionized until he nearly bursts with pride, only to learn that it was all arranged for him by the millionaire father of the girl who loved him. The defect that it is desired to call to the attention of writers is one rather of detail in framing the action of the several scenes. In nearly every scene there is some essential circumstance mentioned without any means being indicated for conveying it to the spectators. For instance, in the second scene, being the first scene of the actor's dream, we are told of a prosperous looking individual who enters the actor's room and "announces himself as a manager who has seen the actor play in some small town on the one-night route. He offers to engage the actor at a fine salary to create the leading part in a new play of intense interest which he is about to produce for the special purpose of introducing him to Broadway." Now the point is this: How is all this information to be conveyed in a motion picture? What sort of actions will the visitor and the actor perform that will tell the spectators about the "one-night route" and the "fine salary" and the "leading part" and the "new play of intense interest"? Obviously there is no means of telling this by acting; it could only be conveyed by means of a letter or a subtitle, and yet neither of these expedients are suggested in the scenario. But supposing the producer should resort to the letter or subtitle, we find in the seven scenes that follow no less than eleven similar instances in which one of these expedients would be necessary to convey the meaning; all this in addition to two letters and nine captions that are actually quoted in the scenario. Here would be a total of twenty-three inserts (captions or letters) necessary to tell an alleged motion picture story—fatal number, twenty-three.

* * * *

The scenario referred to furnishes an excellent illustration of the futility of amateurs (Miss Newman is unquestionably an amateur) endeavoring to lay out actable scenes. She apparently knows nothing at all about the necessities, possibilities and limitations of motion picture story telling; and yet she might evolve a strong dramatic or comedy idea if she would confine her efforts to that end and not try to elaborate. THE SPECTATOR.

"A TALE OF TWO CITIES"
Scene from the Vitagraph three-reel picture play

JACK J. CLARK
of the Kalem players soon to sail for Ireland

SCENARIO WRITERS.

On other pages will be found portraits of two writers of scenarios who have made considerable reputation for themselves in this line of work, although the reputation is confined thus far to the manufacturers who have purchased their stories.

Captain Leslie T. Peacocke, of Los Angeles, is well known to magazine readers as a successful writer of short stories. His work in the picture field would probably appear equally successful if we knew the titles of the scenarios he has written. He is a close student of the motion picture.

Sidney Franklin is a comedian of ability who has recently taken up scenario writing with more than the usual success. He claims authorship to A Queen for a Day, Schoolmarm of Coyotte County, Jack Mason's Last Deal, Reformation of Jack Robin, The Phoney Prince, How the Doctor Made Good, Count of No Account, and Nearly a Hero, six of which were only recently released.

SUBJECTS OF ILLUSTRATION.

William West, of the Edison Stock, has been with that company for some time, playing principally character parts, being considered an authority on make-up. His dramatic career now covers a period of thirty years, including stock road productions and motion picture work.

Lillian Walker is one of the more recent additions to the large Vitagraph staff, although she has already appeared in a number of pictures, including The Inherited Taint, The Widow Visits Sprigtown, and Wildcat Will. Previous to picture work she was on the stage in The Blond Typewriter, Follies of 1910, and in melodrama.

Albert McGovern, of the Lubin players, may be counted one of the film idols of the country. He has done some very excellent work in Lubin productions. He was formerly in stock in San Francisco, Chicago, Brooklyn, New Orleans, Newark, and Philadelphia, and also appeared in many productions with prominent stars.

WILLIAM WEST
A leading member of the Edison stock

Jack Clark, of the Kalem company of players, is among the company selected for the coming trip to Ireland, where this enterprising company will produce plays this Summer with real Irish backgrounds and atmosphere. Mr. Clark has won warm praise for his work in support of Miss Gautier in the Southern company.

TALE OF TWO CITIES A SUCCESS.

Two illustrations are printed this week from scenes in the Vitagraph three-reel film, A Tale of Two Cities. The progress of this production has been watched with keen interest by picture makers, as it was in the nature of an experiment, the only other three-reel drama to have been issued being Uncle Tom's Cabin, which by its exceptional character could hardly be taken as a safe guide. The reports coming in of the great success of A Tale of Two Cities are therefore deeply significant. It means that powerful drama, adequately put on in two, three or possibly four reels, will be in demand for special features in prominent picture houses. In this connection it is noted that the Olympic, a large Cincinnati theatre, has introduced the policy of putting on big picture productions like the two named above, and running each a week, as is done with traveling theatrical attractions.

Reviews of Licensed Films

The Derelict Reporter (Vitagraph, May 2).—How a newspaper beat was made in a rather unique manner and how a drunkard was reformed are interestingly depicted in this film. It is, furthermore, a good story and well presented, creating a sufficient and adequate atmosphere at the quarries. The soldiers and others, however, were badly arranged as the governor passed through. Bob from his too frequent association with the bar room is about to lose his job, but when it is found that all the other reporters are assigned he is given a last chance to get the story of the governor's visit to the quarries in an effort to settle the strike. Barred out of the carriage by the other three reporters, he arrives on foot just as the governor meets with an accident from an explosion. He and one of the governor's escorts go to his assistance, and accordingly Bob hears the governor's last message. With his aid he reaches the station before the other reporters and engages the telegraph wire. When they arrive, however, they throw him out. He sees two repair men at work on the wires and solicits their help. One climbs the pole, attaches his machine to the wire, and, while the operator at the office wonders what is the matter with the wire, Bob's office receives the message and a beat is made, while his position is made secure.

Indian Justice (Pathe, May 3).—One is not inclined to have a very high opinion of Indian justice after witnessing this film, which while using a rather old story is still unique in a number of respects, and is enacted and presented with a certain freshness that makes it quite acceptable. Leaping Elk meeting Swift Arrow at the stream follows her to the chief and there presents her with a scarf. This enrages another brave of the tribe and he follows Leaping Elk, bent on vengeance. He is in turn followed by Swift Arrow, who gives the alarm. Then in one of the best managed fights between two Indians seen in picture for some time Leaping Elk kills his rival and throws him into the stream. His body is discovered by two members of the tribe, who give the warning. They bring up the body by a rope. Leaping Elk conceals Swift Arrow beneath brushes and fallen leaves, but he himself is captured. He is tortured and tied down to a fire to slowly burn to death, but Swift Arrow rescues him, and in the sacred water of the stream they swear eternal fidelity.

The Fiddle's Requiem (Kalem, May 3).—This is altogether an absorbing and vitally interesting picture, because it is so well done, clearly told and acted with depth of meaning. Miss Gauntier gives an impressive and rather subtle performance of her Juliet role, while Mr. McGowan shows versatility in assuming the part of the young musician and the same man in old age, on each occasion displaying his usual grace and understanding. The old violinist comes back to his garret, and as he plays his memory goes back to the time when once his heart was filled with youth and love, but she whom he loved was denied him in the days of long ago, forced by her mother to sign a marriage contract with another. On her wedding night she met him by the lake and gave him her violin. Then, returning to her chamber, decided that death was better than an outraged soul. In this scene Miss Gauntier does some remarkable work and the setting is especially noteworthy. However, the prevailing fine backgrounds add general pleasure and atmosphere to the story.

Forgiveness Is Sweet (Pathe, May 3).—The fable of the cricket and the ant is symbolized in this film, and however much one may quarrel with the moral of the fable, the picture is interestingly put together and the two leading characters are well drawn and contrasted. The ant is a dressmaker living next to the cricket, who makes her living by singing in the streets. The difference in their characters is well brought out. At the close of summer the dressmaker has a bank account, but the singer has given her last to the poor. The dressmaker gives her a lecture on thrift, when she calls for help, and tells her that since she has sung all summer she may dance all winter. The dressmaker's bank fails, but the singer makes a great success at the music hall, and meeting the dressmaker takes her to her hotel and consoles her with money. Of course this is a fable, or one might wonder at the singer's great and sudden wealth, and perhaps it hardly belongs in the story.

Her Master (Selig, May 3).—There is a direct and simple appeal in this story of days gone by and an excellent atmosphere is maintained throughout. Much of the success of the film is due to the manner in which it is enacted, the characters being well drawn. The snow scenes also give it added charm. Master Hugh Rieve tries to be very patient with his wayward and willful pupil, Jacqueline, but when she draws his picture on her slate and sets the school in a tremor he feels something must be done, so he uses the ferrule, and being a very soft-hearted gentleman regrets his action later. When he seeks her at her home he finds her gone, and with like result at the neighbor's. Her wounded pride has caused her to wander away in the snow to the woods, where she becomes lost. He tracks her thither and saves her from assault at the hands of a trapper. At home by her own fireside she thaws out, and in a prettily played scene shows her repentance and asks if she must propose herself. As the story is a delicate and pretty one, the direct killing of the trapper and leaving his body there is a little out of keeping and perhaps unnecessary. It might have been differently arranged.

Scenes Along the Mekong (Pathe, May 1).—In this colored film views are shown of a class of people living close to the river. Buffaloes used as oxen in this country are seen spending the night in the river, where they may be protected against insects. The natives are shown making nets and the Cambodian mattress, also husking rice.

The Panama Canal in 1911 (Edison, May 2).—The public surely has this company to thank for a very comprehensive and vivid lecture in pictures, which is indeed much clearer and more interesting to the average mind than any lecture or article could hope to be. Great credit is due the producer for the views selected and the manner in which they are put together to give such a complete unfoldment of this great piece of engineering, and it will no doubt be a valuable record of the work in future years. The steam shovels are seen at work, dumping huge rocks into cars that later dump their contents on the water's edge, which is graded by a large spreader. Then the track is shifted by the track shifter, a special device that does the work of 400 men, and the work of dumping and grading goes on. This is perhaps one of the most interesting features of the picture. The largest concrete working plant ever in operation is then shown. An idea of the amount of labor needed is given by showing a section gang going and leaving their work by train. In the last scene on the Atlantic side a section dredge appears that draws up sand and deposits it out at sea.

The Snare of the City (Essanay, May 2).—The always fine acting and excellent management of this film story makes it like a chapter from real life. The two sisters, Lottie Briscoe as the elder and the promising little Eva Prout as the younger, were especially good, while Curtis Cooksey as the country boy lover was the genuine farm boy without a doubt. The whole production, acting, story and management was intensely human, with one melodramatic exception. The exception was where the elder sister having followed the younger to a cafe where she had gone with the manager of the department store for whom both of them worked, undertook to shield the young girl by assuming the guilt herself, thus forfeiting the good opinion of her father and her country sweetheart, who had also followed to the cafe. Such a sacrifice is unnatural, and fortunately the younger sister thought so, too, for she refused to stand for the lie, owning up and seeing her sister and her lover reunited.

Young King of Rome (Gaumont, May 2).—Delightfully light and airy is this picture illustration of the more gentle side of Napoleon's character—his love for his son, the young King of Rome. According to the story, a mother pleads with Napoleon to pardon her son, who is condemned to death for alleged connection with a conspiracy. Napoleon is relentless, but the young King of Rome sees the lady weeping, asks her why and becomes warmly sympathetic. Going to his father he obtains the pardon, the Emperor being careful to let her know that it is the young King she must thank, and she does it with a motherly kiss. The child actor's aping of his father's peculiarities of walk and action were excellent hits. The entire cast is good and the production is one of merit.

Tunis, Africa (Gaumont, May 2).—We see in these views sections of both the European and the Arabian quarters of this African city. There is instruction and interest in the film.

John and Cindy's Wedding Trip (Edison, May 3).—This film farce is clearly constructed, although it is not particularly novel or ingenious in idea and perpetrates one fundamental error. It depends more on the fine acting of the principals and the good direction for its undoubted interest and amusement than on the story. Josh is a country boy played by William Rechtel in more of a burlesque vein than was necessary, although he did not fail to create laughter. His bride (Mary Fuller) was much more to the point, being honestly conceived and altogether convincing. The two came to town, stopped at a hotel where the old gag of "don't blow out the gas" was sprung, and then meandered out to see the sights. They found a pocketbook full of counterfeit money, divided it, and went out to buy presents for each other. Of course, both were arrested. Now, here comes the error, which it would seem might easily have been avoided. They are taken before a city magistrate, who recognizes them as old friends and discharges them. Passing counterfeit money is not treated as a State or municipal offense. Prisoners under this charge go before United States authorities for disposition.

The Belated Bridegroom (Lubin, May 3).—This is a truly humorous film, and it is refreshing to see this sort of thing done in true American spirit, where the actors' personality or actions are not allowed to interfere with the situation of the farce. On his way to his wedding his train goes off and leaves him while he is hunting a newsboy. Then follows a series of exceedingly laughable adventures in his endeavor to reach his intended in time. An automobile, a motorcycle, bicycle and farmer's buggy all meet with various mishaps. Tearing his trousers on a fence rail, he steals a woman's wrapper and is arrested by the country constable. When he arrives at last he finds the lady married to another. It is thought that it would have been better if the film had ended here, as the rest comes as a sort of anti-climax. Naturally the action drops and the laughter with it. He decides then that he always did like Rose better and proceeds to marry her, though it must have required a new license and certificate.

The Page's Devotion (Eclipse, May 3).—The romantic atmosphere of this picture is well maintained, with the palace backgrounds and the well chosen costumes. The story is not, however, elevating in tone. The baron's wife (called in the captions his daughter) is in love with a young knight, for whom she sends to meet her in her chamber. An enemy of the lover tells the baron, who makes sure of the lady's guilt by disguising as the old boatman and rowing the lover to the lady's window, where he enters by a rope ladder which she lets down. The baron then invades his wife's apartment and kills, not the lover, but the page, who also loved the lady and who, after warning the pair, disguished himself as the visitor and received the baron's sword thrust. The other two got away.

Wismar, Germany (Eclipse, May 3).—Of the usual travel interest and value, these views maintain the well-known Eclipse reputation.

In Old California, When the Gringoes Came (Selig, May 4).—This film gives an interesting bit of history of old California days, when, in 1848, that section of the country became a part of the United States, and relates the adventures of an old Spanish family who could not understand that they must file their claim for their estate with the United States Government or the property would revert to another claimant. Scudder, who was evidently an unscrupulous citizen of this country, on learning of their disinclination and misunderstanding, filed his claim for their land and gave them notice to leave. He had, however, killed an Indian servant belonging to the family. The Indian had died at the convent, and when the son of the family sought the advice of the padre at the convent, the padre saw a way out of the difficulty. Scudder by the death of the boy had made himself a criminal and criminals could not file. When Scudder learned this he attempted to shoot the son, but was quickly shot by the claim's agent. The story, while interesting, is rather heavy and slow at making its points. Hobart Bosworth as Scudder is typical and shows himself to be a versatile actor.

Cupid's Joke (Biograph, May 4).—The plot of this comedy can lay no claim to originality. Indeed, it has never before been done in pictures with quite such frank freedom from disguise. It is the old story of the rich girl who masqueraded as her maid and the rich young man masqueraded as his valet, while the maid and valet impersonated mistress and master. All four met at a Summer hotel, paired off without ceremony, and proceeded to fall in love, all persons assuming their proper relations as soon as the pairs were comfortably engaged. The acting and beautiful backgrounds are commendable.

Misplaced Jealousy (Biograph, May 4).—There is more originality in this farce than in its companion on the same reel, and it is quite amusing, too. The jealous hair-dresser,

Scherer, N. Y.

SIDNEY FRANKLIN

A successful scenario writer. See page 29

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

SELIG

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A dramatic story teeming with human interest. Laid in the world-famous Oil Fields of California.

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KALEM

A TRAGEDY IN TOYLAND

THE STORY OF TWO MEN AND A GIRL

A Genuine Novelty

Released Wednesday, May 17th. Length, 940 feet

IN BLOSSOM TIME

A ROMANCE OF OLD FLORIDA

Released Friday, May 19th, Length, 1000 feet.

10 Photos, each 7 x 9½ inches in size, of the principal Kalem Players $1.20 per set, postage prepaid.

Kalem Company, 235 W. 23d St., New York City

when he sees a married man making eyes to the manicure lady and receiving her artful response, plots to get the man "in bad" with his wife by putting sundry long hairs on the gentleman's coat collar. The expected happened, but the wife conceals her rage until she can investigate, having received a note from the hairdresser telling her to come to the shop at a certain hour and catch her husband in the act. She comes and hubby comes, but the latter sees his wife's handbag and smells a mouse, with the result that his innocent behavior reinstates him in his good lady's affections. All the parts are acted with droll and comical effect.

Mary's Stratagem (Melies, May 4).—The events that lead up to Mary's stratagem may not be plausible even in melodrama, but they enable Mary to pull off a good, hot race to get away from the pursuing redskins, all of which arouses the usual enthusiasm for that sort of thing, which still lingers in a considerable part of the picture public. Having quarreled with her cowboy lover, Mary went boat riding alone on the river and was captured by Indians. The Indians were about to have horse races among themselves and there was no one to ride the chief's horse. Mary, the prisoner, volunteered and was given the mount. She won and kept right on going until the cowboy lover was reached and she was safe. Edith Story played Mary with her usual skill and Mr. Ford was the cowboy lover.

Soldiers Three (Vitagraph, May 4).—This broad farce has a number of laughing moments, but on the whole seems forced, which is a strange thing to say of a Vitagraph film. The three soldiers are Scotch laddies on a leave of absence. They go in swimming; their sweethearts find and carry off their clothing, thinking they are drowned; they manage to get home, protected by grass and leaves, and their mother dresses them in the only garments at hand—her own skirts. A court martial and the guardhouse is their final reward.

When the Dead Return (Kalem, May 3).—The atmosphere of the backwoods lumber camp is well maintained in this film story, which is strong and gripping until toward the end, when it loses its interest because there is no longer a problem to solve. The girl, finely played by Gene Gauntier, accepts the love of one of two young men and they are married. One day the husband is injured by a falling tree and loses his memory, wandering away and securing employment in a distant camp. Then the other lover courts the wife and marries her. Eventually she dies and her first husband's memory is restored by another accident, so that he comes back just in time to be present at his daughter's wedding, the daughter being again played by Miss Gauntier.

Hungry Hearts (Vitagraph, May 6).—These two incomparable Vitagraph child players, Kenneth Casey and Adele de Garde, are at their best in this altogether admirable and novel comedy. We may not believe that two children in real life could quite so cleverly succeed in reforming their society loving parents as these two are made to do, but we can easily say that we wish they might. When the man and wife went to the ball, neglecting the kids, the two feigned sickness, caused the doctor to be sent for, and eventually succeeded in bringing the parents home in haste, after which a consultation of specialists took place. The doctors found that the little rascals had been shamming, but instead of scolding them for it, told the parents that the children were really hungry for love. So it transpired that the parents turned over a new leaf and loved their children for that night at least. The excellent management and the fine acting of Tefft Johnson as the husband, and Julia Swayne as the wife, added to the strength of the story.

Dance Game at Lizardhead (Essanay, May 6).—Here is another welcome cowboy farce, and it is well executed, albeit there is a bit too much repetition of some of the comedy business. A book agent and his female pal in iniquity descend on the cowboy town, the girl engaging herself as a waitress in the boarding house, where all the cowboys fall desperately in love with her. The book agent then sells books on how to make love to the cowboys at $5 each, one of the lovers, played by the eccentric Augustus Carney, buying an armful of the books, thinking he had the entire supply, and would thus head off all opposition from the other men. One rather expected to see him burn the extra books, but the scene was omitted, although it might well have taken the place of some of the love-making repetitions when the cowboys one after the other called and made love by the book. The "getaway" was accomplished by the book agent pretending to arrest the woman for bigamy.

The Two Sides (Biograph, May 1).—Consistent, natural and well developed contrast by which the Biograph are wont to make many of their points is herein effectively told and enacted, each character being typical of its life and surroundings. The management of the fire scenes is especially impressive and noteworthy. A Mexican laborer is discharged with another to reduce expenses, and the owner of the business will not listen to his appeals, and is prevented from so doing by the foreman. The owner's little girl being punished for breaking an ornament, decides to run away forever. She returns, however, but on seeing her father laughing at a funny book determines she is no longer loved and seeks refuge in an old deserted storehouse. This is set fire to from the cigarette of a workman, and the Mexican on finding the child's purse in front of the shack realizes she is inside, and goes to the rescue, though before that he had decided to let it burn. Of course, this brings about a general uniting and affiliation, which is done naturally and not with the forced sentiment of some dramas.

Aida (Edison, May 5).—This is altogether a remarkable and magnificent production of this well-known opera, presented in picture with exceptional force and dignity aided by settings that are both stupendous and natural in appearance. What slight changes there may be add to the artistic merit and dramatic strength. Aida, an Ethiopian prisoner, becomes a prisoner of the Egyptians, and later on account of her beauty is held as a slave at the court. Radames, a captain, sent out to fight the Ethiopians, falls in love with her, thus arousing the jealousy of Amneris. When Radames returns victor he is given the hand of Amneris as a reward. Among the prisoners he has brought back is the King of the Ethiopians, Aida's father, and when the relationship of the two is learned the King is held. On seeing the attachment between Aida and Radames he compels his daughter to obtain from Radames the plans by which the Egyptians intend to attack the Ethiopians. Amneris and the high priest overhear while in the temple, and Radames is condemned to be entombed alive. He refuses Amneris's offer of pardon, if he will give up Aida, and he and the Ethiopian princess die in the tomb together. The gradual darkening of the tomb as the casement fell was impressive. Each role is played with distinction. Mary Fuller is the Aida, and Marc McDermott Radames, while Nancy Avril fully realizes the role of Amneris.

Through Venice (Pathe, May 5).—A very interesting and complete idea of this city of canals is shown on this film, though a few more titles might have aided the spectator in identifying some of the views. Among them are the famous clock that strikes the hours by means of two figures seen in action in the picture, feeding the pigeons, the Bridge of Sighs and last of all a funeral gondola.

Max Linder (Pathe, May 5).—The genial and gentlemanly Max returns after a few weeks absence and is quite as pleasing as ever. Max's parents are somewhat out of patience with their son's irregular life, and decide to cast him forth upon the world that he may learn to mend his ways. He finds a card to a society gathering in the course of his wanderings, and as he is still in evening dress he goes to the place which appears to be the home of the Count Ziccarini. The daughter falls desperately in love with Max and to keep up appearances he is obliged to become a waiter at a restaurant. The count and his daughter appear at the cafe and he is discovered. He makes his identity known by letters and with the appearance of his father and the lady of his heart at the cafe there is an amicable arrangement.

Short Lived Happiness (Pathe, May 6).—This story is, above all, well acted and set forth. Perhaps the most notable feature in it is the fire, which has all the appearance of an actual happening, and is remarkably well conceived. The story deals with a boy escaped from a reform school. After getting out of the window by the usual knotted blankets, he is met by a lumberman's daughter, who takes him to her father, where he procures a job. The daughter and he become much interested in each other, much to the disgust of another young chap. One day the boy rescues a girl from a fire and in his burned condition is sent to the hospital. The jealous fellow, finding a note to him from the girl, concludes to end the matter. He goes and gets the boy's clothes, with which he escaped from the reform school, though how he knew just where they were is peculiar, and tells the reformatory of his whereabouts. When the officer of that institution reaches the hospital, the boy dies from the shock of seeing him, and the throwing of roses on his body in the last scene, just after his death, by the girl seemed more sentimental than natural.

The Crusade of the Templars (Gaumont, May 6).—Aside from the careful mounting and delicate coloring this film exists for the poetry of its story and the grace and polish of its acting, the son especially by the portrayal of his part bringing out the underlying thought of this drama. He is called away on a crusade and goes forth with the old squire after a service of praise with his blind mother, the queen. He is left for dead on the battlefield and the old squire, returning, finds the blind queen at her prayers. Not having the courage to tell her of her son's supposed death, he with the others conclude to substitute one of their number, and the queen believes him to be her son. On a day appointed for charity to the poor, her son, having risen from the battlefield, returns and takes his proper place, while the queen is none the wiser.

The Fascinating Bachelor (Lubin, May 1).—All the elements of a fine comedy are in this film, but perhaps the chief reason that it fails to be as interesting and amusing as the general run of this company's releases is that it undertakes too much. The running of the girls after the bachelor is not especially well developed, and then after the nurse has put them out, it ceases altogether—thus spoiling the idea of the story and many comedy points of rivalship. Then, too, what became of the bachelor's butler and the two daughters whose mother was hurt. One story is virtually cut off to begin another, that should have been blended together. The bachelor is much sought after by all the girls of the village. A mother of two of them is injured in an automobile accident. She is taken to the bachelor's house until she gets well. A nurse is summoned. Her contrasted indifference to the other girls arouses the latent affections in the bachelor. On her departure with her patient he brings her back again by hiring a man to be sick. She sees through the conceit, but is not at all angry.

INDEPENDENT FILM RELEASES.

May 8, 1911.

	Feet.
(Amer.) The Opium Smuggler	900
(Imp.) Four Lives	300
(Imp.) The Fair Dentist	700
(Champion) Col. D. E. Baker, 1st California	950
(Eclair) A Village Flirt	910

May 9, 1911.

(Bison) Crow's Defeat	...
(Powers) The Four of Us	...
(Powers) Contagion	...
(Thanhouser) The Railroad Builder	1000

May 10, 1911.

(Reliance) A Left Hook	...
(Nestor) After Twenty Years	...
(Champion) Making a Man of His Son	950
(Ambrosio) Tweedledum Is Late	...
(Ambrosio) Air Bubbles	...
(Solax) Nearly a Hero	...

May 11, 1911.

(Amer.) The Sheriff's Captive	1000
(Imp.) For Her Brother's Sake	1000
(Itala) The Marchioness of Ansperti	...
(Rex) The Guardsman	...

May 12, 1911.

(Lux) The Postmistress	700
(Lux) A Walk in Tunis	252
(Solax) (not reported)	...
(Thanhouser) The Regimental Ball	1000
(Yankee) The Angelus Bell	...

May 13, 1911.

(Gt. Northern) The Nun	...
(Powers) As Your Hair Grows Whiter	...
(Reliance) The Conflict	950
(Itala) Foolshead has Lost a Needle	...
(Itala) Marriage Advertisement	...

TO SUPERVISE (?) MOTION PICTURES.

There is a dangerous intimation in the bill introduced in the Assembly at Albany, May 5, to create a State Motion Picture Commission to have control of all motion picture theatre and operators' licenses, and of all films and slides. Films must be approved by the commission before being used, and this amounts to nothing less than official censorship. Under the present congested condition of affairs in Albany, it would be strange if this bill should creep through, but it nevertheless merits the watchful attention of the picture interests.

ESSANAY

THE PUNCHER'S NEW LOVE
(WESTERN DRAMA)
Release Saturday, May 13th. Length, approx. 1000 feet.

A dramatic photoplay with scenes laid both in the East and West. A puncher deserts his Western sweetheart for a girl from the East, but later pays the price of his folly in death. The story is gripping and pathetic with an occasional sparkle of rare comedy. The acting and photography reaches the top-notch of quality.

WRITE FOR THE ESSANAY INDIAN HEAD ELECTROTYPE

A GREAT EDUCATIONAL SUBJECT
WILD ANIMALS IN CAPTIVITY
Their Care and Treatment in One of America's Finest Zoos, Lincoln Park, Chicago
Release of Tuesday, May 16th. Length, approx. 1000 feet.

No natural history subject ever released rivals this magnificent film. The Lincoln Park Zoo contains the rarest collection of animals in America, and the treatment of the subject is wholly novel and unique. Insist that your Exchange book it quick.

Send 35c. for our beautiful Indian Head Lithograph. We pay the express. Address Poster Dept. E.

Essanay Film Manufacturing Co. 521 First Nat'l Bank Bldg., Chicago, Ill. London, 5 Warner Street, W.

PATHE FRERES
FILMS

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Still the Headliners Come!

SEMIRAMIS
FRIDAY, MAY 26th ABOUT 1000 FEET
A Thousand Feet of the Most Dramatic, Interesting, Thrilling, Artistic and Inspiring Film

A story of the most beautiful Queen of Babylon, the wife of Ninus, the builder of the Hanging Gardens of Babylon. Stage settings immense, acting superb, coloring exquisite, story intense.

THE HEART OF AN INDIAN GIRL
Remember "Cheyenne Brave"—that finest Indian picture? Well, this one's better than that. You'll need it in your business.
RELEASED MAY 24th ABOUT 1000 FEET

Watch for the Announcement of Faust, with Music. Adapted from the Opera. It's Coming Soon!

Reviews of Independent Films

Second Sight (Imp., May 1).—The second-sight feature of this picture story is neither convincing nor impressive, and the story itself is not plausible, although the players do all they can to make it so. After making his chum believe that the latter's sweetheart is false to him, by means of a stolen photograph, the lover changes his character and goes to seek the wandering lover, who has joined an expedition into the wilds of South America. We are given no adequate notion of either time or distance in the action, and to see each man—the hero and the heavy—step suddenly from civilization into forest jungles is rather startling. The heavy rescues the hero from the savages, where the second-sight girl had located him, and brings him safely home, turning him over to the girl he loves, although his trip of rescue had been undertaken after a bargain that he was to have the girl if he recovered the other man. Mary Pickford as the girl was good only in the ingenue scenes. The heavy was overplayed.

The Blue Nile (Eclair, May 1).—The scenes along the Nile shown in this film are full of interest.

For Their Mother (Eclair, May 1).—This is a charming little child comedy in which it is told how two children of a sick and destitute mother manage to raise the money necessary to buy medicine for the invalid. As a last resort one of the children begs in a cafe and the other one, pretending to be a stranger, starts the donations with a penny. The grown-ups are at once sympathetic, and the children later meet and go home with plenty of medicine and provisions.

The Days of Persecution (Powers, May 2).—Two fathers evidently desire their respective son and daughter to marry each other. The young people apparently are only too willing to do so, but object to their parents' interference. At last the daughter is confined to her room, from which her lover rescues her by breaking in the door with an axe. Then they come to terms. The idea has been worked out several times before in a more complete and finished style. Too rapid action prevented much enjoyment of the way the story was interpreted, which as a whole lacks finish and understanding.

The Cousin (Powers, May 2).—This is a humorous conceit and decidedly well worked out, but a well built dramatic composition also requires careful interpretation by the players. In this case it was spoiled by the young husband who in his endeavor to express the situation, expresses so much that he confuses himself and the spectator. He needs to learn moderation and well defined action, the lack of which is at present a detriment to his otherwise pleasing qualities. It was, however, a pleasure to see more time taken in the presentation of the situations. It is the story of a young husband. The doctors and nurses have their hands full keeping him away from his wife, who is sick in the next room. At last he goes to sleep and dreams of his proposal, his marriage, and awakes to think of his wife suffering in the next room, but his anxiety is turned to joy when the nurse brings forth the baby.

Shifty's Claim (Bison, May 2).—The manner in which this picture mingles tragedy and comedy situations is somewhat startling and rather irrelevant. Shifty is really earning his money by highway robbery, but he writes home sending the money from a rich claim he is supposed to own. He is caught by the sheriff and his posse and shot while hiding his gains, which the sheriff, for some unexplainable reason, divides among the assembled crowd and they go off leaving the body. Then his sister comes on from the East. In order to save the girl's feelings the sheriff compels the men to donate and takes away a claim from another by force—a thing that gives one a feeling of injustice and improbability rather than amusement. The taking of the girl to the grave by the sheriff and the others following with burlesque tears is another instance of misplaced comedy. They all make love to her in groups and singly, until she tells them she loves them all and leaves. It is badly managed.

The Pillars of Society (Thanhouser, May 2).—Henrik Ibsen's play is herein presented in picture in a quite convincing interpretation. The part of Lona Hessel is either eliminated or is obscured so that it is not apparent. The character of Bernick is well presented, however. The adaptation shows on the death of the woman with whom he had had relations before his marriage and who had caused his brother Johan to leave home to save his honor and life by claiming his brother's crime, Bernick adopts her young daughter. When Johan returns some years later, his brother's act still fastened upon him, he falls in love with the girl, and she is told by the old physician that he is the man that caused her mother's sorrow. Bernick, a pillar of society, fears to tell the truth lest he lose his good name. However, when his young son who determines to accompany Johan, thus compelled to go away, is saved from the storm and both return, in his thanksgiving Bernick confesses his guilt before all. The settings are thoroughly adequate, but the representation of the storm hardly added much to the picture.

Out of the Dark (Champion, May 3).—At the cow punchers' dance our hero demands of the insulting gentleman that he take his hat off in the presence of a lady, and after that queen in politeness dances away with her. At the Kansas Kid's saloon he next appears, where a careless man throws some coal on the fire, causing much smoke to get into our hero's eyes. It makes him so mad that he kicks the stove over, for which misdemeanor he is collared and told to leave town. He does so, but the smoke has made him blind. In despair he falls from his horse in an unconscious state, and some cow punchers passing by, thinking he is dead drunk, take away his gun and his horse. He then wanders back to the girl's house and is put out by the mother. At the saloon he is likewise roughly handled until it is discovered that he is blind. Then a noted physician from the East offers to take him home and send him back cured, after refusing the boys' donations. In the last scene he is cured and embraces the girl. This scene had evidently all been carefully planned out, so one could not expect the mother or daughter to evince any surprise at his sudden entrance, since they knew all about it. The acting, in fact, does not lift the story above mediocrity.

The Trace on the Snow (Ambrosio, May 3).—The nobleman traces the humble lover of his daughter to his home by tracks in the snow. Because the daughter will not give him up she is sent to a convent. He is thrown into prison and tossed over the bridge in a bag to the river. He lands on the bank, where a chevalier, finding him, takes him to the convent, and he dies in the embrace of his love. It is the usual foreign story enacted in the usual manner, over which the average American cannot become very enthusiastic.

Such Is the Kingdom (Reliance, May 3).—While this is hardly a new idea in story or drama, it is pleasingly presented and enacted with more grace, poise and understanding than this company has recently been in the habit of showing. Miss Leonard shows her ability to play delicately, and in some respects this is some of her best work; only once or twice did she confuse the spectator by too many gestures in her endeavor to portray a conflict of emotions. Charles D. Herman as the rector and Walter Miller as the assistant were pleasing in their roles. The rector's daughter becomes interested in the stage from a theatrical company in town and leaves for the city. When her father learns what she is doing he disowns her. Therefore when she returns he casts her off. The young assistant abandons his position and follows to console the girl, but the father, gazing upon the picture of the Master, seeks them and relents. More scenes showing her trials in the city might have strengthened and added interest to the story.

The Temptress (Imp., May 4).—The full import of this picture, which is well put on and enacted, is somewhat lost by the relation of the characters not being quite apparent. Was the young lady Bertie's sweetheart or was she the sweetheart of his friend? Just what power did the temptress have over Bertie? At the house party the temptress and her confederate decide they must have money. She begins to infatuate Bertie's friend and, it is presumed, draws him away from his sweetheart, which it is supposed causes her sickness and incidentally her death. She, however, fails to move Bertie, who demands to know why she is trying to ruin his friend's life. When the temptress receives this note she informs Bertie's friend that Bertie has insulted her. He challenges Bertie at the deathbed of the girl he had deserted. A unique duel is fought, in which Bertie falls to the ground. He is shot, and the friend, finding the note, realizes his mistake and returns to put the temptress out of his mind and out of the house. If this reviewer has not related the story as it was originally intended, he feels that it is a likely interpretation from the action, though perchance it might at times be differently construed. However, a picture is a form of entertainment, not something to be fathomed or guessed at.

The Sinner (Thanhouser, May 4).—If one can accept the point of view of the priest, this is a strong story, and decidedly well worked out up to a certain point, when it neglects the development of its situations in its endeavor to be through. It is well acted throughout, especially by the actor playing the father. The young priest returns to his home town to occupy the parish. His father employed at the mill resents the action of his employer in reducing the wages of the help ten per cent. He is put out, threatening the employer. That evening the mill owner's dissipated son shoots and kills his father, escaping over the roof of the lumber shed in time to evade the night watchman. Two timbers slip and fall upon him, but he releases himself and in his bruised condition wanders out into the road. Here the appearance of moonlight seems to stop. He meets the priest, and while on the way to the hospital confesses his crime to him. It is then said that all evidence points to the father of the priest, but one can only guess at this. The steps are not shown. When the priest hears it he cannot divulge the confession, and prays all night for strength. The father is convicted by the jury, but when he is being led away the son confesses his guilt in the arms of the priest and dies. The settings throughout are exceptionally good; the moving ambulance is also noteworthy.

A Knight of the Trail (Bison, May 4).—Milt Hull becomes desperate from want and sickness, though frankly speaking he did not look or act so. He turns highway robber and holds up the stage. Hiding his disguise, he visits his poor sweetheart, whose mother is sick. He puts on a calico wrapper and a sunbonnet and goes for the doctor, and the girl, evidently aware of his position, puts on his coat and hat and waits with a revolver. Meanwhile the sheriff, who has picked up the trail, though he was not seen to do so, arrives at the cabin and seeing what appears to be Milt through the window, shoots. Milt sends the doctor on ahead and makes his escape. Nell's mother dies and she is left an orphan. A year later she receives a letter from Milt indicating reformation. He also sends a letter to the sheriff with a draft of $1,000, to reimburse those from whom he had taken the money. It is hoped the sheriff experienced no difficulty. It is perhaps drawing the line too hard to say that Milt escaped too easy, but at least this does not belong to the better class of stories, whatever its moral status or incongruities may be. The last scene meant nothing.

The Cry of the Native Country (Itala, May 4).—"The modest happiness of the little family is broken by the father becoming a soldier." He shares his rations with his family, but "the day before the return home, he must still remain," because he quarreled with another private, but thinking of his family is deserts. He is captured and brought before the commander, where "the shame brought to his uniform causes him to realize the horror of his action." He cuts his stripes, which had been taken from him, and with his gun flees into the mountains. At this point the spectator is informed that "the commander is a good hearted man," and takes the soldier's wife and child out for a walk, stops in to see him—at least there is no other reason made apparent except she must be there at the finale. The soldier, who has evidently been caught, though last seen in the midst of a chase, is brought in and the wife and child on their knees cause the good hearted commander to release the man. It is not a new story, having been seen under different titles quite frequently. The "ah, me," and "oh, ah," sort of acting does not lend enchantment to the story.

Fashion and Its Consequences (Lux, May 5).—It is, perhaps, a clever idea, but "gilled," as they say, in the acting. The mother-in-law has a harem crown and she is relieved of the shirt part of it by a nail, and the feathers from her peculiar headgear by a boy. She is then mistaken for an Algerian soldier and arrested for not being fully equipped. She is set to work and imprisoned for insubordination, but relieved upon the arrival of her children.

Bill as a Torendor (Lux, May 5).—This film struck this reviewer as being a very amateurish and childish production. Bill goes to the ball dressed as a toreador. Two friends dress as the bull, one the front feet, the other the hind feet. On his refusal to fight they chase him, which may, no doubt, please the children.

The Ultimate Sacrifice (Rex, May 4).—This is not an exceedingly agreeable story, but it is presented in very commendable style and enacted with grace and smoothness, if not always with depth and understanding. The effects, settings and background are especially good and well chosen. Annette, the capricious, flirts with Armand, the serious, and when he sees her with another man he brings her to his home on the pretext of sickness. He declares that as she has broken his heart he will deface her beauty by piercing her face with his sword. She dares him, and he does so, or at least it is imagined he does, but no mark is seen on her face. This act, she writes him, makes her love him, and retire to a convent in shame. He seeks her, and at last finds her, and gets an audience with her by assuming to be her brother. She, however, will not give up her vows. He makes another attempt, and finds her laying on her funeral bier. He takes his boat across the water, and the boat is last seen drifting away on the tide without him. As may be seen it is not a story that calls forth the sympathies, and it is wondered that an American producer inclined to present a foreign story did not select a more pleasing subject.

Zelda, the Gypsy (Yankee, May 5).—This story is well told and agreeably enacted and tells how Harry's stepmother, by the means of the jealous gypsy, Emanuel, sought to make an end of him, that she might enjoy her husband's estate alone. At the gypsy camp Harry fell in love with Zelda, only to find her married. At last Zelda, on account of the cruelty of her husband, is obliged to leave the tribe and is be-

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released May 8th, 1911

IN THE DAYS OF '49

An Episode in the Times of the Gold Fever

During that exciting period men were wont to rush from place to place in their mad lust for gold, and Bill Weston was one of these, who, after locating with his wife in one settlement goes off to another where the chances seem better, intending to send for her if he strikes luck. He hits it fairly well, and so sends a letter telling his wife to take the first coach out, which she does. On the way she meets Handsome Jack, the gambler, who, riding on the same coach, deeply impresses her with his attentions. When she meets her husband, who is but a plain, honest fellow, she compares the two, and Jack finds it easy to induce her to meet him later and go away. Bill feels his wife's coolness toward him and is grief-stricken, telling the boys of the camp that his wife doesn't love him. Jack sees his plight and realizes what a great wrong he is working, so he goes away, leaving a note advising the wife, "Don't be a fool. Appreciate a good man's love while you have it. Go back to your husband, who loves you with a better love." The wife at this is also awakened. Approximate length, 985 feet.

Released May 11th, 1911

THE COUNTRY LOVERS

A Bucolic Joke that Kicked Back

These two farm boys imagined that the best way to make an impression upon their sweethearts was to pose as heroes, and so they schemed. The plan they adopt is getting an old suit of clothing stuffed out with straw, and placing it under a bush with the booted feet protruding to appear as if a man were sleeping there. It looks sinister enough, and frightens the girls when they pass the spot. The girls rush off and tell the boys, who, armed with a rifle, go to meet the intruder, but meanwhile Happy Jack, the tramp, has happened along, and appropriating the clothes, takes the place of the dummy, showing distinct signs of life at the approach of the would-be heroes. The movement of the supposed inanimate figure throws the boys into a panic of fright, and dropping their gun they make tracks for the house, to the disgust of the girls. Approximate length, 995 feet.

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MAY 11, 1911

THE SPRING ROUND UP

An original story of the cattle country, showing a Texan's chivalry to beauty in distress. Length, about 980 feet.

MAY 18, 1911

THE REDEMPTION of RAWHIDE

The Rev. Simpson was near to failing in his efforts, when his pretty daughter introduced a novel scheme. Length, about 980 ft.

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THE IMMORTAL ALAMO

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Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

friended by Harry. It is then that the stepmother incites Emanuel and tells him where he may find the two together. Emanuel strikes Harry and in a frenzy believes he has killed him. He seeks protection of the stepmother, is pursued, and in his terror drags her over the balcony with him to her death.

Over the Shading Edge (Reliance, May 6).—Here is a strong, well told story that holds the interest and is well played, apart from the leading lady's continual running to the front to make her points—unnatural as it is distracting. She is a reporter sent on an assignment to the capitol. Here she meets her lover. She also learns of a meeting at which a number of grafters are to meet to distribute their gains. In the next room she waits for them and while looking through the transom she sees her lover among the men. This causes her to make her presence known, through the shock her discovery gives her. True to her trust, however, she publishes the report in the paper and her lover is indicted as a result. It is well staged.

The Awakening of Galatea (Powers, May 6).—This is a commendable performance and the acting brings out the romance of this myth in a pleasing and understanding manner. Furthermore, with the exception of Chryseo and his wife, it has polish and grace. Pygmalion has carved a beautiful statue which he has named Galatea. She comes to life and arousing the jealousy of his wife she calls upon the gods to make her husband blind. Galatea then prays that his sight may be restored and when her prayer is answered returns to her marble form. Cynisca, his wife, and the character evidently her maid, were at times confused. Chryseo would have no doubt been more pleasing had he been more careful of his makeup. His unnecessary ill-shaped nose was badly blended in. The settings and backgrounds chosen are adequate in every way.

Letters to "The Spectator"

Praise for Ethel and "The Mirror."

BEDFORD, IND., April 28, 1911.

To The Spectator:

SIR.—I am interested in THE MIRROR. It is the best paper printed of its kind. I am always on the lookout for Ethel Elder (in moving pictures); I think she is great. For a good, clean paper I recommend THE MIRROR.

EDWARD S. LEMON.

Lock Box 296.

One on the Critic.

NEW YORK, April 24, 1911.

To The Spectator:

SIR.—In THE MIRROR of April 19 in criticising the Yankee film, Adventure in Sicily, the question is asked: "Since when did the Don become a title of Sicily?" I can inform you that the title is common in both Sicily and Lower Italy.

ITALIAN.

The Spectator's old friend Shaughnessy always said that a Spaniard is a dago, and this would seem to prove it. It also proves that critics as well as directors should not jump at conclusions.—THE SPECTATOR.

"The Spectator" Objects.

LOS ANGELES, April 24, 1911.

To The Spectator:

SIR.—This is to express my deep appreciation of your humor. In my opinion your best joke was the one in which you asked a poor innocent if she did not notice that the Biograph Company was "digging up new ones just as good," as the stars it had lost. Mark Twain never tied that one. The Biograph Company is very progressive; but through mediocre players and a mistaken idea of what the public demands now is in third place.

UNO.

The Spectator may be a joke, but he hopes he is not to be classed as a joker. Heaven forbid! As for Uno, he should cool off. There are just as good fish in the sea as ever were caught. Without pretending to classify the different film companies as first, second or third, it is quite evident from recent Biograph releases such as Spanish Gipsy, Madam Rex, How She Triumphed and so on, that the Biograph has been quite successful in recent fishing trips. It takes time, however, for film players to become public favorites, but some day when the present faces disappear, if they ever do, we will hear the same old story we have heard before, that they can't be replaced. This is a prediction, but let it stand.—THE SPECTATOR.

Manufacturers Should Note This.

WILLIMANTIC, CONN., April 26, 1911.

To The Spectator:

SIR.—Does it seem possible that there should be such a dearth of good scenery that it would be necessary for a company to use the same scene twice as occurs in the Essanay, The Cattle Man's Daughter and The Outlaw and the Child?

A stretch of road with its rail fence to the last identical stick and the telephone pole in the distance occurs in both the pictures, and when the films are shown in the same city the same day patrons are sure to notice the error, which does not add to the effect.

C. C. P.

You have noted a point in film making that the manufacturers should take into account. The duplication of scenery is dangerous, because, as in your case, both films may sometimes appear in the same programme.—THE SPECTATOR.

A Neglected Favorite.

PHILADELPHIA, PA., April 27, 1911.

To The Spectator:

SIR.—In going over the files of THE MIRROR for the past year I find to my surprise that among all the letters you have received in praise of various "celluloid" players, no mention has been made of one whom, in my opinion, is an artist of real genius. I refer to the woman who was first seen in A Flash of Light, and since then in many notable Biograph releases. Aside from her unconventional beauty, the player in question is versatile, and her art is so delicate and yet so vivid that the most stolid spectator can hardly fail to be moved by it. This was particularly noticeable in Madame Rex, where she gave us an insight into the heart of a passe charmer, but in other films the lady was equally fine. When an actress is so superlatively good as the one mentioned, it seems only fair that some one should sing her merits. She was worthy of great praise, particularly in these plays: A Salutary Lesson, The Lesson, Priscilla's April Fool Joke, and In Life's Cycle. Come, am I not right?

Pen and Pencil Club.

The actress you refer to, like a number of other picture players of ability whose praises are seldom sung, deserves the warm commendation given above. See Who's Who for questions answered.—THE SPECTATOR.

A Discriminating Amateur Critic.

CHICAGO, April 20, 1911.

To The Spectator:

SIR.—I have read with interest the criticisms of readers regarding the actors "without ears," and those who turn at the exits, and all that, but has any one thought of the actor who drops the incriminating note or letter to be found? For instance, the wife, who receives a note from her lover, will leave it on the dresser or table, while donning her gloves, or in a very unnatural way drop it out of her hand, to be found by her husband. A woman of that kind is shrewd enough to destroy the note first of all things. They could surely find a more natural way. Here is one: I saw a picture recently by the Melies Company, in which the girl gets her pay envelope, and places it inside of her blouse. When the foreman scolds her, and she is on the verge of tears, she very naturally takes out her handkerchief, and so loses her envelope. Another thing to be criticised is alleged "unreasonable jealously." I have always found more sympathy for the jealous husband than for the innocent wife and friend who always overdo their friendly greeting by holding both hands and being close enough to be lovers, especially so at the entrance of the husband. I wish to congratulate THE MIRROR for its just criticisms and reviews of films.

JENNIE BANKS.

70 West Ohio Street.

Both points made by the above writer have been mentioned in MIRROR reviews, but they cannot be repeated too many times. This letter shows again how closely discriminating picture patrons are becoming.—THE SPECTATOR.

David Wall Was the Actor.

NEW YORK CITY, April 26, 1911.

To The Spectator:

SIR.—I noticed in your column of "Who's Who and What's What," that your answer to "M. B.," Hartford, Conn., was an error, as David V. Wall played the part of the young lover in the Vitagraph, The Girl and the Judge. I am sure you want your answers to be correct, I find a great deal of interest and information in the moving picture department.

MRS. D. V. WALL.

207 East Thirty-ninth Street.

The correction is made with all promptness and pleasure. The error was due to a lapse of memory on the part of the Vitagraph attache who informed THE MIRROR. Where so many films are issued, three reels every week by the Vitagraph, and upward of fifty each week by all companies, it is small wonder that there is difficulty in thinking back a year or more and properly placing each player.—THE SPECTATOR.

Who's Who and What's What.

J. T. Mulkey, Jacksonville, Fla.: You write a legible hand, and that should be all right for a scenario, but typewriting is preferable. Send your stories to the general offices of the film companies as advertised. The Bison address is No. 1 Union Square.

G. D. M.: Mr. Anderson's first name is Gilbert. The reason of the error was explained last week. Don't ask for information about Biograph people.

Helen B., Washington, D. C.: Cannot identify the Vitagraph film you mention from the quotation given. Have no further information about Mr. Kirkwood.

M. L. D., Shawnee, Okla.: Mary Pickford is with the Imp. Company.

May Barclay, Wheeling, W. Va.: Maude Gray was the bride in The Valet's Vindication (Edison). She is still with that company.

A. West, Brooklyn, N. Y.: The Yankee Company has been operating in Bermuda. The business office is 344 East Thirty-second Street, New York.

J. H. B., Allentown, Pa.: It is quite certain that you are wrong in charging the film company you name with filching your ideas, while rejecting your manuscripts. No reputable company does this, and the one you name is among the most reputable in the business. Instances are numerous of different people, submitting similar ideas to the film companies.

W. S. M., Wilmington, Del.: The Spectator has nothing against you, and can find no trace of any previous question from you regarding the children in A Lonely Little Girl (Pathe). They were Edith Hallmand and Master Schember.

L. A. M., Memphis, Tenn.: Hester in The Scarlet Letter (Imp.) was played by Lucille Young. The minister was played by King Baggot. In the Unexpected Review (Vitagraph) the fat butler was John Bunny and the lean one Edward Thomas. The husband in The Realization (Rex) was Phillip Smalley. The news girl in Billy's Valentine (Vitagraph) was Adele de Garde.

Betty M. B., New York: Apply for employment to the Kalem Company, 235 West Twenty-third Street; Vitagraph studio, East Fifteenth Street and Locust Avenue, Flatbush, Brooklyn; Pathe studio, No. 1 Congress Street, Jersey City Heights. (Wednesday afternoon only for Pathe.) The Essanay Western Company is in California. Write to the Chicago office, 521 First National Bank Building.

Eugene Muller, Eagle Pass, Tex.: Pathe New York office is 45 West Twenty-fifth Street, New York. Write there for Mexico City address.

M. O. P., Montreal, Can.: No American film companies have branches in Montreal except for the rental of films. Employment as an actress could only be secured at one of the studios, the most of which are located in New York. You surely have great faith in The Spectator when you ask: "Don't you think I might be able to make good?" Never having seen you, can't say. You might and you might not, with the chances strongly in the negative.

J. Platt Foster, Jersey City: Betty in the Vitagraph films is Mabel Normand. Quite agree with you that she is well worth looking at, and that Vitagraph films are always welcome; also pleased that you like THE MIRROR, "especially The Spectator."

Enthusiast, Birmingham, Ala.: Take pleasure in advising you through this "interesting column," as you call it, that you have Leo Delaney properly placed in the Vitagraph subjects. His portrait appeared in THE MIRROR of March 15.

Ramsey, Robinson, Ill.: Your verdict that THE MIRROR is "the best" is duly entered and recorded. The postmaster's wife in Sunshine in Poverty Row (Pathe) was Martha Snier. The leading lady in All for Love of a Lady (Edison) was Mabel Trunnelle. A Manly Man is an Imp, and not a Powers. The leading man was William Shea. The old farmer in The Legacy (Vitagraph) was Mr. Eldridge. Your Essanay question will be answered later.

A. F. B. H., Portland, Ore.: Violet Heming, formerly with Thanhouser, is in The Fox, now playing in Chicago. Your best way to gain information regarding motion picture players is to read The Spectator's replies to questions.

Jack Adams, New York: The female lead in Troublesome Secretaries (Vitagraph) is Mabel Normand. The playwriter in The Leading Lady (Vitagraph) is Robert Gaylord. Mary Fuller's portrait has appeared twice in THE MIRROR—the last time, Feb. 8. Cannot tell you about William Michales; perhaps some reader can help out. Your Selig question must go over, as no reply has been received to THE MIRROR'S inquiry.

Theatorium, New Philadelphia, Pa.: The Vitagraph story, His Mother, was written by Genevieve Baird and not by Mr. Costello, and the Miss Maurice, who played the part of the Mother,

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CAPT. LESLIE T. PEACOCKE

Short story and scenario author. See page 29

to get Mr. Costello's real mother. His name is really and truly Maurice Costello. It beats the Dutch what strange ideas get around.

LICENSED FILM RELEASES

May 8, 1911.

		Feet.
(Bio.)	In the Days of '49. Drama	995
(Pathe)	My Daughter	748
(Pathe)	Over Lucerne (Switzerland)	253
(Selig)	Lost and Won. Drama	1000
(Lubin)	That Awful Brother. Com	1000

May 9, 1911.

(Vita.)	His Mother. Drama	1000
(Edison)	Edna's Imprisonment. Com.	975
(S. & A.)	Holding His Own	600
(S. & A.)	Laundry Lady's Luck	400
(Gau.)	Three of a Kind	740
(Gau.)	Spring-Heeled Jack	245

May 10, 1911.

(Edison)	The Baby of the Boarding House	1000
(Pathe)	Abernathy Kid's Rescue	771
(Pathe)	The Ocean Harnessed	216
(Kalem)	Loyalty of Don Luis Verdugo.	980
(Urban)	The Traitor	620
(Urban)	Rubber-Neck Percy	370

May 11, 1911.

(Bio.)	The Country Lovers. Com	995
(Selig)	Back to the Primitive	1000
(Lubin)	Drifting. Drama	1000
(Melies)	The Spring Round-up	980

May 12, 1911.

(Pathe)	The Samurai's Expiation	640
(Pathe)	American Beauties	351
(Vita.)	Welcome of the Unwelcome	1000
(Edison)	The Quarrel on the Cliff	1000
(Kalem)	The Carnival	1005

May 13, 1911.

(Pathe)	Lucia's Broken Romance	958
(Vita.)	Prejudice of Pierre Marie	983
(S. & A.)	The Puncher's New Love. Drama	1000
(Gau.)	In the Days of Nero	1000

May 15, 1911.

(Bio.)	The New Dress. Drama	998
(Pathe)	The Accomplice	836
(Pathe)	Winter Sports at Lucerne	150
(Selig)	Discharging the Cook. Com	...
(Selig)	Dear, Kind Hubby	...
(Lubin)	Angel of the Slums. Drama	1000

May 16, 1911.

(Vita.)	When a Man's Married. Com.	...
(Edison)	In the Baggage Coach Ahead. Drama	1000
(S. & A.)	Wild Animals in Captivity. Scenic	1000
(Gau.)	The Bankrupt. Drama	1000

May 17, 1911.

(Edison)	How the Hungry Man Was Fed	...
(Edison)	In and Around Cuba	...
(Pathe)	Billy in Trouble. Com	950
(Kalem)	A Tragedy in Toyland	940
(Urban)	The Juggler's Vengeance. Drama	396
(Urban)	Fishguard Harbor, Wales. Scenic	570

May 18, 1911.

(Bio.)	The Manicure Lady. Drama	997
(Selig)	The Still Alarm. Drama	...
(Lubin)	Her Humble Ministry	1000
(Melies)	The Redemption of Rawhide. Drama	980

May 19, 1911.

(Pathe)	A Close Call. Drama	960
(Vita.)	The Show Girl. Drama	...
(Edison)	A Case of High Treason. Drama	...
(Kalem)	In Blossom Time	1000

May 20, 1911.

(Vita.)	Sunshine and Shadow. Drama.	...
(Pathe)	Paul and Francesco	859
(Pathe)	Fastest Motor Boat in the World	50
(S. & A.)	(not reported)	...
(Gau.)	Jimmie on a Lark. Com	570
(Gau.)	Shooting the Rapids	415

VITAGRAPH ANNOUNCEMENTS.

Vitagraph releases for June are announced as follows: June 2, The Ends of the Earth; June 3, A Clever Fraud; June 6, For Her Brother's Sake; June 9, White Carnation; June 10, Changing of Miss Warner; June 13, The Trapper's Daughter; June 16, Proving His Love; June 17, Teachin McFadden to Waltz; June 20, The Stumbling Block; June 23, The Sleep Walker; June 24, Two Overcoats, and Barriers Burned Away (split reel); June 27, Quaker Mother; June 30, The Sky Pilot.

THREE POWERS STOCK COMPANIES.

The Powers Company announces that it now has three producing stock companies of players, of whom the directors are Francis A. Powers, W. V. Ranous, and Sidney Golden. Nat M. Wills has been engaged to appear in a feature comedy film.

NEW HOUSE FOR CAMDEN, N. J.

The Colonial, a new 550 chair house, is being erected and now nearing completion at Sixth and Market Streets, Camden, N. J., for Jay C. Wilson. The Colonial will be equipped up-to-date and will open May 30 with good vaudeville and pictures.

ANOTHER INDEPENDENT.

Another independent film producing company out in the tall grass country is announced—this time in Bloomington, Ind., where Robert H. Harris says he will make pictures with a "splendid stock company."

VITAGRAPH BALL CLUB.

Vitagraph players have organized a ball club and would like to arrange games with clubs from other film producing companies. John Bunny is manager, and his appearance in that capacity at a game ought to be worth the price of admission alone.

NEW HOUSE IN JACKSONVILLE, FLA.

The Imperial is a new picture house nearing completion in Jacksonville, Fla. The house will seat 675 and the cost is $25,000. It will be under the management of N. W. Remond, who is also vice-president of the company owning the property.

WILD ANIMALS IN CAPTIVITY.

The Essanay company will release May 16 a reel devoted to illustrating Chicago's famous "Zoo." The pictures were obtained through the courtesy of the Lincoln Park Board of Chicago.

BROOKLYN AMUSEMENTS.

The Waning Season Still Offers Good Attractions—Next Week's Bills.

The Lily was presented last week by the Gotham Stock company before large audiences. Louise Carter was seen to good advantage as Christine. Kate Woods Fiske played the part of Odette. The role was one that fitted Miss Fiske to perfection and she scored heavily. Evelyn Watson was seen in the congenial role of Lucie. Others in the cast were John J. Kennedy, Frederick Clayton, J. Albert Hall, Raymond Whitaear, Addison Pitt, James Kyrie MacCurdy, and Ethel Oborn.

The City was presented at the Crescent last week. George Alison was cast for the leading role and divided the honors with Messrs. Briggs, Buchanan, Eggeton, and Schofield, and Mary Stockwell and Miss Martin, all of whom are strong favorites with Crescent audiences.

The Phillips Lyceum Stock company last week presented The Parisian Princess. E. A. Turner did excellent work. Catherine Henry also did well.

The Aborn Comic Opera company opened its Spring engagement at the Sam S. Shubert Theatre last week with an elaborate and spectacular production of The Red Mill. The piece was presented with all the scenic beauty and elaborateness that marked the original production and the tuneful music was rendered with fine effect.

After a run of over 200 performances at Maxine Elliott's Theatre The Gamblers held the stage last week at the Majestic and was welcomed by an unusually large audience. George Nash, who takes the leading role of Wilbur Emerson, acquitted himself with great credit and was liberally applauded for his fine work. Mabel Brownell was good as Mrs. Darwin, as was Edith Barker, who had the role of Isabel Emerson.

Where the Trail Divides, the second of Robert Edeson's Indian plays, pleased large audiences at the Broadway Theatre last week.

As the attraction for the closing week of its season the Montauk presented The Easiest Way, with Frances Starr in the role of Laura Murdock, and was enthusiastically received by a large audience at every performance. Joseph Kilgour as Brockton gave a smooth finished portrayal. Edward H. Robins was satisfactory as Madison, and John P. Braun did well as the Theatrical Man. Louise Randolph played Elfie St. Clair convincingly, and Violet Rand scored a hit as the Colored Maid. Last week also marked the final appearance of Frances Starr in this play. Miss Starr has been appearing uninterruptedly in it for more than two years, during which time she has played the role of Laura Murdock over seven hundred times.

Brooklyn witnessed the first performance in English of Massenet's Thais at the Academy of Music last week. Lois Ewell, who took the title-role, has been a favorite here, and her splendid interpretation of Thais is bound to increase her popularity. Another fine piece of work was that of M. Picco as Athanael. Mischa Fereano, the Russian tenor, as Nicias sang acceptably, notwithstanding the fact that it was his first appearance in English. Mischa Fereano came to this country for the first time three years ago to appear with Madame Calve on her concert tour. His first engagement in grand opera in America was at the Cleveland Hippodrome, where he was hailed as "the Russian Caruso," appearing there shortly after the famous Italian tenor's first visit to that city. The other members of the cast were Morton Horodas, Venise Morris, Katharine Grant, and Zoe Fulton.

The attractions at the various burlesque houses last week were: Casino, Dave Marion's Burlesque; Gayety, Roble's Knickerbockers; Star, Billy W. Watson; Empire, Watson's Beef Trust.

The Four Mortons headed an exceptionally good bill at the Greenpoint Theatre last week and captured all honors.

Frank Keenan in Man to Man, a one-act play by Olive White, was the headline feature at the Orpheum Theatre last week and scored a decided hit. Others on the bill were Harry Fox and the Millership Sisters, James F. Dolan and Ida Lenharr, the Four Bards, Tom Nawn and company, Bobby Heath and company, and Belle Hathaway's educated monkeys.

Addison Pitt, the popular stage director of the Gotham Stock company, has been engaged as director by S. Z. Poli, and opens at Waterbury 14.

Evelyn Watson, ingenue of the Gotham Stock company, has been engaged to play the ingenue roles with the Gus A. Forbes Stock company and opens at Stamford, Conn., 14.

Chauncey Olcott in Augustus Pitou's Barry of Ballymore, will be seen at the Grand Opera House this week.

Irene Franklin returns to Brooklyn this week and will appear as the headline attraction at the Orpheum. Miss Frank, with the assistance of Burt Green, will give an extensive repertoire of principal character songs of her own composition.

Another offering will be given this week by the Aborn English Grand Opera company at the Academy of Music, for while Puccini's beautiful La Boheme has been heard here in Italian and is a popular selection of the modern repertoire at the Metropolitan, its presentation in English by the Aborn forces will be something new, for it has not been heard in the vernacular in a number of years. In the cast of La Boheme, several artists new to the Aborn's Brooklyn clientele, as well as several favorites of former seasons in this organization will be seen and heard. The array includes Elena Kirmes and Blanee Duffield, who will appear at alternate performances in the role of Mimi, Louise Braun as Musette, Umberto Sorrentino and Domenico Russo, tenors, dividing the week as Rudolph, William G. Stewart, baritone, as Marcel, Conte Ruso Bozzano, Frederick Huddy, and Vanvliet Cooper.

The attractions at the various houses this week are: Gotham, The City; Phillips' Lyceum, The Girl and the Doctor; Crescent, The Servant in the House; Broadway, Alma, Where Do You Live? Majestic, The Faun; Grand Opera House, Chauncey Olcott; Academy of Music, La Boheme.

CHARLES J. RUPPEL.

NEWARK.

Payton's Stock Company Welcomed—Proctor's Presented an Attractive Bill.

Corse Payton's Stock co. arrived at the Newark Theatre 1, and pitched their tents for the Summer. A packed house greeted them with "Welcome to Our City!" Mr. Payton, who is not in the cast, came before the curtain with his old trademark, "Hello, audience!" Sweet Kitty Bellairs was very elaborately produced. Edna Archer Crawford's impersonation of "Kittie" was commendable for its vivacity in expression of quickly changing moods. As the silly and weeping Lady Standish Jessie McAllester was excellent. Anna Layng as Lady Bab was most cordially greeted, being remembered for her work as member of the stock at the Columbia some years ago. Elizabeth Goode as Lady Maria and Virginia Wilson as Mistress Bate-Coombe were acceptable. Solome Park as speaker of the prologue did well. Claude Payton assumed the role of Lord Verney at very short notice, as another leading man was engaged, but failed to appear. Thomas Gunn as Captain O'Hara put a most satisfying performance to his credit. Eugene Frazier as the English Colonel did a fine bit of acting, and was rewarded by applause. Edward Farrell made an excellent hot-tempered husband. Ben Wilson and Harry B. Roche played their small roles very cleverly; the same may be said of Raymond Capp and William Mortimer. Others in the cast were: Louis Gordon, Richard Vanderbilt, Robert Bartlett, Frank Mullen, John Haverty, Harry Butler, and Charles Greer. Much credit is due to Albert O. Warburg, who is stage director. Zaza S. and The Lion and the Mouse 15.

Katherine Eyman, one of the most gifted younger pianists of our city, gave her third recital in Wallace Hall 3. She was assisted by Dr. Carl Dufft. Miss Eyman is a pupil of Frederic C. Baumann, who has every reason to be proud of her.

One of the best sketches given in Newark this season is at Proctor's, when Gene Hughes and co. appeared in Youth. Mrs. Hughes is delightful as the young Grandmother. She keeps her audience in an uproar from the time she enters until the curtain and her co. is most suitably selected. Isabel Vernon as Cora, the second, is excellent. Margaret Vollmer as Cora, the third, is charming and pretty; Betty Swarts as Cora, the maid, is very acceptable. Harold Woolf as Billy Weeks has a winning personality, and played his role well. Mrs. Hughes received more than the usual curtain calls. Others on the bill are the Turney Trio, Marion and Hines, the Silver Bottle, with Florence Weber and co.; Crough and Welch, James Oliver, Cheyenne Days co., and the College Trio, which scored.

The regular season at Waldmann's closed with Harry Hastings' Big Show. Pictures and vaudeville begin 8.

Pat White and his Gaiety Girls played to crowded house at Empire 1-6.

St. Elmo was presented at the Columbia 1-6 Beverly 8-13.

Sidney Jarvis was the headliner at the Court Theatre 1-6. Others on the bill are: Dorothy Richmond, the Gibson co., Roland Carter, Begar Sisters, Hetty Usma, and Paroff Brothers.

The stock co. at the Arcade is as popular as ever, presenting Ten Nights in a Barroom.

Adeline Genee at the New Auditorium, under the management of Mrs. E. W. Hawesworth, 8.

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VAUDEVILLE.

The current variety bills are:

Fifth Avenue.—Eva Tanguay, Hill and Whitaker, Pat Rooney and Marion Bent, Bert Levy, Wilfred Clarke and company, Du Calion, Gilbert Corbin, $1,000 Reward.

Hammerstein's.—Scrooge, John and Emma Ray, Delia Fox, Genaro and Bailey, Juliet, Fletcher Norton and Conley Sisters, Harry Fox and Millership Sisters, Julius Tannen, Mabel Hardine and company, Harry Breen, Emmet and Weed, Four Regals, Morrissy and Hanlon, Captain Nat Bessler, Ryan and Buckley, Levin and La Rosa, Leonard and Wills.

Colonial.—Gus Edwards and His Song Revue, Madame Beeson and company, Alexander and Scott, Three Keatons, Frank Morrell, Cooper and Robinson, Four Boises, Zara Carmen Trio.

Alhambra.—The Slums of Paris, Dolan and Lenharr, Harry Fox and Millership Sisters, Nana, Spook Minstrels, Melody Monarchs, Four Bards, Sharp and Wilks.

Bronx.—Four Mortons, Montgomery and Moore, Dinkelspiel's Christmas, Sam Mann and company, Grace Hazard, Jack and Violet Kelly, Harvey De Vora Trio, Work and Ower, Big City Four, Fred Dupres, Flying Caros.

LUBIN FILMS

THE ANGEL OF THE SLUMS

Released Monday, May 15

Freda Glodden, a settlement worker, was defended from the rowdyism of toughs by Jim Boggs, a thief. A friendship began between the two in spite of their different stations in life. Freda taught him to read and made a man of him. The story is well acted and it has the right ending. Length, about 1,000 feet.

Released Thursday, May 18

HER HUMBLE MINISTRY

A drama of love in which two souls which were adrift on a tempestuous part of life's ocean find a safe and peaceful harbor. The man was a past master in porch-climbing, safe-blowing and highway robbery. But he "chucked" them all and got a job. Why? A girl, of course. He made good, too, because the girl stuck by him. Exceptionally well acted. Length, about 1000 feet.

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